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THE COMPLETE WORKS OF JOHN RUSKIN

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At Brantwood: 1897

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THE WORKS OF JOHN RUSKIN

EDITED BY

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1912

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LIBRARY EDITION

VOLUME XXXVIII

BIBLIOGRAPHY

CATALOGUE OF RUSKIN'S DRAWINGS

ADDENDA ET CORRIGENDA

BIBLIOGRAPHY
CATALOGUE OF RUSKIN'S DRAWINGS
ADDENDA ET CORRIGENDA

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Note.—All the illustrations in this volume (with one exception) have been published previously; which fact (as explained below, p. xxvi.) accounts for their inclusion here. The *frontispiece* appeared in vol. ii. of *Turner and Ruskin*, 1900. Plate I. appeared (somewhat altered) as the cover to *Studies in Both Arts*, 1895. Of the facsimiles on Plate II., those facing p. 116 appeared in *Ruskin Relics*, 1904, pp. 138, 145; the upper piece facing p. 117 in the *Bibliography of Ruskin* (see p. 116, below), the lower two in *Ruskin Relics*, pp. 143, 137. The facsimiles on Plate III. appeared in a sheet put out by Mr. G. Allen in connexion with the Ruskin Commemoration at Venice in 1905 (see p. 122, below.) The drawing on Plate IV. appeared (greatly reduced) in the *Strand Magazine*, December 1895. The drawing on Plate V. appeared in the *Magazine of Art*,

April 1900. The photograph reproduced on Plate VI. appeared (reduced) in the *Life and Letters of Lewis Carroll*, 1898. Plate VII. has never been published. Plate VIII. appeared in *The Story of the Thames*, 1909; Plate IX. in the *Artist*, July 1897; Plate XI. in the *Pall Mall Magazine*, October 1909. The sketches and facsimiles on Plate X. appeared in *Ruskin Relics*, pp. 170, 175, 174. Photographs of the drawings on Plate XII. were placed on sale by Ruskin (see below, p. 97). Of the two drawings on Plate XIII., the upper appeared in the *Artist*, May 1896; the lower in Collingwood's *Life of Ruskin*, 1893. Of the two drawings on Plate XIV., one (Tyrol) appeared in the *Artist*, May 1896; the other in the *Artist*, March 1900. Plate XV. appeared in the *Studio*, March 1900. Of the two drawings on Plate XVI., the upper appeared in the *Strand Magazine*, December 1895; the lower in Collingwood's *Life of Ruskin*, 1893. Of the two drawings on Plate XVII., one appeared in the *Artist*, May 1896; the other (Schaffhausen) in *Scribner's Magazine*, December 1898. Of the facsimiles on Plate XVIII., the one facing p. 294 appeared in the *Pall Mall Magazine*, October 1909; the other, facing p. 295, in M. H. Spielmann's *John Ruskin*, 1900.

Of the drawings thus reproduced, Plate I. was exhibited at the Ruskin Exhibition at Manchester, 1904, No. 188; Plate V. at the Ruskin Exhibition at the Royal Society of Painters in Water-Colours, No. 382, and at Manchester, No. 78; Plate XI. at the Ruskin Exhibition at Coniston (1900), No. 49, at the Royal Society of Painters in Water-Colours, No. 155, and at the Fine Art Society (1907), No. 20; Plate XVIII. (facing p. 294) at the Royal Society of Painters in Water-Colours, No. 161. The design on p. 2 appeared (very defectively) in the *Strand Magazine*, December 1895.

INTRODUCTION TO VOL. XXXVIII

This Volume, which is separated from the Final Index (Vol. XXXIX.) for better convenience in reference, is mainly Bibliographical, but particulars are included of Ruskin's work in drawing as well as in writing.

The Volume is divided into three Parts:—I. Bibliography; II. A Catalogue of Ruskin's Drawings; III. Addenda et Corrigenda.

I

It will be understood that this Bibliographical Volume is in some measure a Bibliography by Reference, detailed bibliographical notes having been already given throughout the Edition in the case of each of Ruskin's books: to those notes, the reference only is given, so as to avoid repetition. Editions, etc., which have appeared (or been traced) since the several Notes were printed, are enumerated in the first section of the Addenda (pp. 308–325), references to these being supplied in the main Bibliography.

The arrangement of the Bibliography is sufficiently explained in the List of Contents, and in the Notes prefixed to the several subdivisions. A few explanations may be added with regard to the most voluminous of the subdivisions, that devoted to *Ruskiniana* (N, pp. 130–190).

Every endeavour has been made to render this account of the criticism of Ruskin's work as complete as possible, but it can hardly be expected that no Ruskiniana have been overlooked, whilst many books and articles, which might be included, have intentionally been omitted owing to considerations of space. Ruskin's vogue has been very widespread; references to his views, his sayings, and his doings are to be found scattered through the periodical literature and the books of fifty years; in the case of books upon the Fine Arts in particular, it was for a large part of that time a rare exception to find no quotation from, or reference to, his works. Some selection and discrimination in the inclusion of such references among Ruskiniana have therefore been applied. Thus short biographical or critical notices, of no interest,

in General Dictionaries — English and foreign — and books on particular painters (especially Tintoret and Turner), and handbooks to galleries or countries, containing extracts from Ruskin or paraphrases of his views, are excluded; as also, except for special reasons in particular cases, are books of essays or biography in which there are only passing and incidental references to Ruskin. Enough items remain to satisfy the most exacting student, and baffle the most exhaustive collector, for, even with the omissions above noted, the number of Ruskiniana in subdivision N alone is 1200.

The interest of a Bibliography such as this of Ruskin is many-sided. The collector's interest in it is obvious. It enables him to verify editions, to note the omissions in his collection, to detect the spurious first editions which are sometimes put upon the market. Early editions of Ruskin's Works do not now command the same high prices that were common some few years ago, when many of the books were attainable in no other form; but there are other reasons why they are still, and are always likely to be, sought after. There are book-lovers who like to see and handle their favourite volumes in the very form which they wore when the author himself first saw them. In the case of illustrated works, such as many of Ruskin's, the earlier impressions of delicate steel-engravings have a quality of their own which is at any rate different from that of any other reproductions of the original drawings. But, apart from this factor, a Bibliography has to consider the interest of the collector to whom the pursuit is itself the sport, and the acquisition itself the prize. To collectors who make a point of completeness, whose ambition it is to possess every edition of their author and every relevant book about him, this Bibliography will, it may be feared, prove somewhat tantalising. An absolutely complete collection of Ruskin and Ruskiniana is entirely beyond the purse of most book-lovers, and probably beyond the patience and the power of any. My own collection numbers some 1300 items;[1] but the fullest collection in existence in any private library is probably that of Mr. Wedderburn. He possesses, I believe, every first edition and many unique copies. He has also a collection of Ruskiniana which is probably unparalleled. The nucleus of it is contained in a large folio scrap-book, wherein Ruskin's father, up to the date of his death, had pasted every review of his son's books, or other references to them, which he could find; and this collection was continued by Mr. Wedderburn in two further volumes. These scrap-books have been of great use

[1] Every *volume*, every pamphlet, and every newspaper-cutting count equally as "items."

in the compilation of the Bibliography.[1] Yet if my friend were to go through its pages, ticking off the items which he possessed, he would find, I am confident, that even his collection is very far from complete. The reader may, if he cares, count up the number of possible items. A collection, to be complete, must include, first, all the editions of Ruskin's books or other writings comprised in the subdivisions A, B, and C of the Bibliography: these would certainly number more than 500 volumes, even if all reprints without substantial alteration in contents or form be excluded. The collection of them all, though not impossible, is far from easy; for many of Ruskin's writings first appeared in *Annuals*, *Journals*, *Proceedings*, and the like, which are now difficult to obtain. Next, our collector would have to secure copies of the newspapers or other publications containing the first Reports of Ruskin's Lectures, Addresses, and so forth (subdivision D): there are more than 100 of such things to be collected. Next, he must collect copies of the newspapers which first printed Ruskin's Public Letters (subdivision E): there are over 300 of such. Then he must turn to the publications which first contained Private Letters of Ruskin (subdivision F); the separate Bibliography of Letters in Vol. XXXVII. pp. 617–739 will put him on the track; if he obtained every item therein mentioned, he would have added nearly 200 to his collection. The Minor Writings (subdivision H) would add about 50 more; and the collection of books, articles, etc., containing Conversations or Obiter Dicta (subdivision I) about 100. Next he would have to collect 10 books, etc., containing drawings by Ruskin (subdivision J), and the photographs issued by him (K), about 80 in number. Passing to Writings about Ruskin, our collector would certainly require every complete volume of biography, bibliography, or criticism (subdivision L), about 120, and the volumes of Periodicals and Proceedings wholly or principally devoted to Ruskin (M); here the bibliography, for a reason noted below (p. 124), is probably not quite complete, but it comprises 39 items. Then come the 1200 items of Ruskiniana (N) already mentioned. Passing over the Manuscripts, the collector would finally desire to possess the books or other publications in which various Portraits of Ruskin were first published or most clearly printed: about 50 items more, making a grand total of 2750—a sufficiently formidable sum, which, in one department, may incidentally give the reader an idea of the amount of labour expended upon the present Edition of Ruskin's Works. The voluminousness of this Bibliography may prove disheartening to most collectors, but the completeness of the Edition itself will, it may be hoped, afford some

[1] Thanks are also due to the pioneer's work in the bibliography of Ruskin done by the late R. H. Shepherd (see below, p. 110); and, still more, to the elaborate and admirably arranged work by Mr. T. J. Wise and Mr. J. P. Smart (p. 115).

compensation. Within these volumes are collected all Ruskin's writings and speeches, together with many which appear nowhere else (see below, pp. 23–25), and all his published drawings, together with 176 not heretofore reproduced. Every edition of each book has been collated, and the various readings have been given. In the field of Ruskiniana diligence has been exercised to make the Edition as complete an Encyclopædia to the study of Ruskin as was possible. Naturally it was not possible (nor if possible would it have been profitable) to reprint all the Ruskiniana which are included in the lists, but the reader will find in that section of the Bibliography many notes and references of interest.

Not every reader, nor every student, is a collector; but a full Bibliography suggests many points which have an interest wider than that of the collecting bibliophile. A Bibliography, carefully arranged and wisely consulted, contains the life-history of an author's work. In the tabulation of details, apparently so dry, so forbidding even, is the material not only for that part of the life of an author which is contained in his books, but also for tracing the rise and fall of opinions and the movements of public taste. Bibliography is, in short, the historical material of criticism. A few remarks may be made to illustrate these points from the Bibliography of Ruskin. The chronological arrangement shows at a glance the early beginning and the long continuance of his literary life. He was eleven when a piece from his pen first appeared in print, and from his fifteenth year onward for fifty-five years his literary output was constant. Turning from one division of the Bibliography to another, the reader will observe that, almost from the first, Ruskin was an author who attracted the attention of reviewers; but he had made a false start, and his first reputation was that of an Album Poet. Three pages of the Bibliography are filled before Ruskin, anonymously at first, made a second reputation as "the author of *Modern Painters*" (volume i.). His books for seventeen years following (1843–1860) were widely read and as widely approved; he had his detractors and his severe critics, but these were years for the most part of steadily growing and continually enhanced reputation. Then in 1860 there came a change. He has noticed the point himself in one of his lectures. "For fifteen years precisely," he says (taking *Modern Painters*, vol. ii., 1845, as the starting-point), "my writings were thought praiseworthy; for fifteen years precisely (1860–1875, when he was speaking), thought the reverse." Then another change came, "and people are beginning to think again there may perhaps be something in what I say after all."[1] The Bibliographical particulars given

[1] Vol. XXII. p. 511.

in this Edition illustrate these fluctuations. A reference to the extracts given from contemporary reviews of Ruskin's *Unto this Last* (1860) will show how he was supposed to have destroyed by that treatise on Social Economy the reputation which he had built up as an art-critic. There are few things more instructive in bibliographical history than the fortunes of that little book.[1] By the test, whether of circulation or of direct influence, the reprobated book which was summarily ejected from a popular magazine, which was scoffed at by all the reviews, and which for some years loaded the publisher's shelf as dead-weight, has eclipsed the author's earlier works. It suffered only for being a little in advance of the time; with the development of current opinions on economics and politics, a development to which Ruskin's writings contributed not a little, readers began to "think that there might be something in what he said after all"; and it will be noted, in the pages of the Bibliography dealing with Ruskiniana, how much attention was paid during the last quarter of the nineteenth century to his work in social and economic affairs. It has sometimes been said that Ruskin's vogue as a writer on economics has been accompanied by some eclipse of his influence in other directions. Bibliographical evidence, so far as it is relevant to the question, does not support that thesis. Any one who refers to the bibliographical notes throughout the Edition, and the supplement to them in the "Addenda," will find that Ruskin's public, for his general books no less than for his economic, has been greatly and continuously increasing. If we may judge from the flood of unauthorised reprints which followed the expiry of copyright seven years after his death, his public is increasing still.[2] Up to about 1875 or a little later, Ruskin's books were still in the most part for the few (as may be seen from the particulars of prices given in the bibliographical notes); afterwards, they have been for the many.

Another point of considerable interest may be discerned from the Bibliography in a similar connexion. This is the vogue which Ruskin has enjoyed during recent years in foreign countries, and more especially in France and Germany. His work was first introduced to French readers by Browning's friend, M. Milsand, in 1864, and it is a sign of the times that his "Étude sur John Ruskin" has recently been reprinted.[3] An earlier, though only an incidental, appreciation of Ruskin, by which he himself was yet more gratified, had been given by Montalembert (1856).[4] Of late years, there have been, in connexion

[1] See Vol. XVII. pp. xxxi.–xxxii., 5–10; and, below, pp. 317–318.
[2] See below, pp. 39, 308, and 309–324.
[3] See below, p. 110.
[4] See below, p. 175 and *n.*

with one aspect of Ruskin's work or another, many French "studies"; nor has he anywhere found more sympathetic or discerning commentators than (to name but a few of French writers on Ruskin) M. de la Sizeranne, M. Bardoux, M. Cherfils, and M. Chevrillon.[1] He has been fortunate also in his French translators. In Germany the vogue of Ruskin has been yet more extensive. Perhaps it was Herr Engel who set the fashion, for in his "History of English Literature" (1897) he commended Ruskin to German readers as "the Englishman's Winckelmann and Lessing in one." However this may be, a perusal of the Bibliography will show that Ruskin has often been taken as the theme for University dissertations, that various commentaries on his work have been published, and that on the occasion of his death, and in years immediately following it, his life and work attracted an amount of notice in the newspapers and Reviews hardly less widespread than in England itself. All his principal works have been translated into German, and volumes of Selections in that language have been numerous. "In the last twenty years," said Professor Sieper of Munich in a recent lecture in London, "Ruskin and William Morris more than any other Englishmen had influenced German thought."[2] I am not aware that Ruskin has been translated into Russian; but Tolstoy's appreciation of him is well known.[3] Ruskin has also been the subject of essays or treatises in Belgium, in Denmark, in Holland, in Italy, and in Switzerland. Many of his books have been translated into Italian, Spanish, and Swedish; and one of them (*Stones of Venice*) into Hungarian. He is also not unknown, it seems, in Japan.[4] A summary of foreign translations is given below, on p. 25. Ruskin has, in short, become a world-author. His vogue and influence among the English-speaking people on the other side of the Atlantic may be traced fully in the Bibliography.[5]

Ruskin, it may be noted further, has attained the last, and not always the most welcome, distinction accorded to a great writer: he has become a school-book. The Bibliography includes a "Ruskin Reader"; there is "Ruskin for Boys and Girls"; and school editions of several of his books have been issued, *Sesame and Lilies* being

[1] For their books, see below, pp. 123, 196; many other French treatises may be traced in the Index of Ruskiniana, pp. 191 *seq.*

[2] See below, p. 190.

[3] See Vol. XXXIV. p. 729.

[4] *Ibid.*, p. 728.

[5] "Boston and New York are of course the largest buyers of Mr. Ruskin's books, but the sale is rapidly extending in the Central and Western States. It pays us to send a travelling agent specially to collect orders for Mr. Ruskin's works" (an interview at Mr. Wiley's, New York, in the *Pall Mall Gazette*, Dec. 21, 1887).

especially favoured for this purpose. In Canada and in the United States, more particularly, teachers and professors in Schools and Colleges have devoted much attention, as a glance through the Bibliography will show, to the analysis and illustration of Ruskin as a master in the art of English Literature.[1]

Such are some of the points which a detailed Bibliography suggests for the study of an author's influence. It has a further, and in some respects a greater, interest in connexion with the study of an author's treatment and opinion of his own books. No part of the labour undertaken for this Edition has been heavier than that involved in the collation of the text of different editions. Scholars will look indulgently on such labour, as at any rate an intelligible and forgivable weakness; but I have noticed in some of the friendly reviews, which the Edition has been fortunate enough to receive, a note of impatience, half amused and half pitying, at what has seemed meticulous thoroughness. A word or two of explanation may thus not be superfluous. The collation of editions is necessary, in the first place, from the strictly bibliographical point of view, in order to satisfy the harmless curiosity of the collector, and sometimes to safeguard him from imposition. More than one spurious "first edition" has thus been detected in the course of this Work. Secondly (and this is a more important point), the collation of "various readings," supplemented in most cases by access to the author's original manuscripts or proof-sheets, has made it possible to give for the first time an accurate text of Ruskin's works, to remove mistakes which have hitherto been current, and, incidentally, to clear up many a reference otherwise obscure. Thirdly (and this is the most interesting point), the Bibliographical thoroughness of the Edition makes contribution to the study both of Ruskin's literary art and of the history of his opinions. He was a most careful craftsman, and a ruthless reviser. The textual notes and collation of various readings admit the student, as it were, to the craftsman's workshop; showing the successive stages through which the search for the exact word, or the building up of a sentence or paragraph, was carried out. If Ruskin is to be used as a school-book, one could imagine many a profitable lesson founded on such questions as why this or that word was rejected, why this or that turn of a sentence was preferred. Ruskin's revisions were often of opinions, as well as of

[1] See, for instance, below, pp. 320, 321; and among the Ruskiniana, Brewster (p. 166), Clarke (p. 169), Hill (p. 150), March (p. 140), Welsh (p. 151).

style, and the bibliographical apparatus contained in this Edition will not, it is hoped, be blamed by any careful reader. These few words of a bibliographer's apology may be permitted in an age of hurry.

II

The Second Part of the volume contains a Catalogue of Ruskin's Published or Exhibited Drawings, together with some others, as explained below (p. 221). References are given to passages in the Edition dealing both with Ruskin's drawings generally (p. 217) and with particular examples (pp. 224 *seq.*), so that the Catalogue serves also as an Index to one branch of the author's works. This Catalogue, in addition to its interest for collectors, will probably be to many readers a revelation of the amount of labour which Ruskin devoted throughout his life to drawing. He has himself spoken of "the labour I have had to go through in order to make sure of my facts, in any statements I have made respecting either architecture or painting."[1] "People sometimes praise me as industrious," he says in *Præterita*, "when they count the number of printed volumes which Mr. Allen can now advertise. But the biography of the waste pencilling and passionately forsaken colouring, heaped in the dusty corners of Brantwood, if I could write it, would be far more pathetically exemplary or admonitory."[2] "My old work haunts me," he had written some years previously to Professor Norton; "I don't like to let it all rot in the damp here, till you can't read any of its wreck; so I am going to try to edit some, with engravings, as I used to do, if I can find engravers; or else numbering the drawings, and leaving them for reference or publication by my executors."[3] The exhibitions of Ruskin's Drawings held after his death, the 176 drawings published for the first time in this Edition, and now the Catalogue of them all, are a fulfilment of his desire. Whistler's saying, "talking all his life about what he has never done," has been commonly taken as addressed to Ruskin; if it were so intended, it was very wide of the mark. Ruskin, who divided his energies between the arts of writing and of painting, did not indeed claim for himself any equality with professional artists;[4] but he did claim such proficiency in drawing as proved his capacity to understand what good qualities are, and such diligence in manual

[1] See Vol. XIII. pp. 501, 528; and compare Vol. XXVIII. p. 403.
[2] Vol. XXXV. p. 368.
[3] Vol. XXXVI. pp. 179–180.
[4] See the references collected below, p. 217.

study from nature and art as to form a sound basis for his literary work. The Catalogue, which, though mainly limited to engraved or exhibited drawings, enumerates 2145 pieces, sufficiently illustrates Ruskin's diligence; the illustrations in the Edition will enable readers, not familiar with the originals, to form some idea of his artistic skill. Various critical judgments are quoted, or referred to, in the notes prefixed to the Catalogue.

III

The Third Part of the volume is occupied with Addenda and Corrigenda. This Edition has occupied nine years in passing through the press, and it deals with a subject to which throughout that period fresh contributions have been made. The additions are necessarily, therefore, numerous. In the first subdivision, the Bibliographical Supplement, already referred to, will be found (pp. 308–325). "Additional Matter" follows (pp. 326–349); this consists, first, of "Notes contributed to Murray's Handbook to Northern Italy" (1847). These have hitherto escaped the attention of Ruskin's editors and bibliographers; an incidental reference in a letter of Ruskin's father gave the clue. Secondly, there are several additional Letters by Ruskin; a few of these had escaped notice when Volumes XXXVI. and XXXVII. were compiled; the others have been printed subsequently to the appearance of those volumes. Next come "Corrections in the Text and Notes, and Additions to the Notes, etc., in Vols. I.–XXXVII." The claim has been made above that the text of Ruskin is for the first time adequately correct in this Edition; but in a Work of such magnitude, some errors of the press are almost unavoidable; the kindness of readers and subscribers has enabled these to be now corrected. Some wrong references have also been put right; and various additional elucidations have been included. Lastly, a Synoptical Table is given, whereby Turner's Drawings in the national collection may be identified. Soon after the appearance of the Turner Volume (XIII.), in which attention was called to the neglect of the drawings, a complete inventory of them was made by order of the Trustees; the Table gives, opposite to each of the old numbers (as cited in Vol. XIII. and elsewhere in the Edition), the number that the drawing now has in the official Inventory. This addition has been made in the hope, which the editors are perhaps vain in cherishing, but which they have spared no pains to justify, that the Library Edition of Ruskin may become a Work of permanent reference.

Of the contents of the present volume, the Bibliography (as also the bibliographical notes in preceding volumes) is the work of Mr. Cook. The Catalogue of Manuscripts is the work of Mr. Wedderburn (who also discharged the initial task of sorting and arranging the mass of papers left in confusion at Ruskin's death). The Catalogue of Drawings is the work of Mr. Hugh Allen and Mr. Cook.

The *illustrations* to this volume are of miscellaneous interest. The *frontispiece* is from Mr. Arthur Severn's portrait of Ruskin in old age (No. 62 in the list, below, p. 213). The other portrait (Plate VI.) is from an excellent photograph taken in 1874 by Ruskin's friend, the Rev. C. L. Dodgson, "Lewis Carroll" (No. 29 in the list, p. 209).

Plate I. is a design which was made by Burne-Jones for one of Ruskin's books. It was adapted (as explained below, p. 33) for the cover of a volume of Selections published in 1895.

The other illustrations are inserted in order to fulfil the promise made in the prospectus of this Edition that it should include every published piece of Ruskin's work. They are reproductions of various drawings, etc., within that category for which no convenient place could be found in earlier volumes.

The drawings need not be described here, as the particulars will be found in the Catalogue. Plate IV. is No. 1408 in the Catalogue; Plate V. is No. 1225; Plate VII., No. 112 (see also p. 312); Plate VIII., No. 641; Plate IX., No. 949; Plate XI., No. 1174; Plate XII. combines Nos. 1228, 1229; Plate XIII. combines Nos. 1299, 1300; Plate XIV. combines Nos. 1764, 1365; Plate XV. is No. 1417; Plate XVI. combines Nos. 1588, 1589; Plate XVII. combines Nos. 1761, 1498; and Plate XVIII. combines Nos. 1856, 1857.

Plate X. brings together drawings of a piece of Native Silver and a Diamond Diagram (No. 1139 in the Catalogue) with a piece of a letter from Ruskin, which contains rough sketches of snow crystals. The diagram is of "the big 'St. George's' diamond he bought for £1000, and studied, and made his secretary study, for weeks together. It ought perhaps to be said," adds Mr. Collingwood, "that the diagram represents only one facet, and that this is magnified fully two diameters; the diamond is large, but not so large as all that. I cannot reproduce the drawing made at the time, too elaborate in its attempt at transparency and detail; 'that style of drawing was too utter by far,' he said, but his diagram may give some hint of the reason why he preached uncut diamonds as well as the jewellery of native gold."[1]

[1] *Ruskin Relics*, p. 176.

The diamond in question was ultimately called by Ruskin the "Colenso Diamond" and, so inscribed, was presented by him to the nation: see Vol. XXVI. p. lv. The drawing of Native Silver on the same Plate is a rapid sketch in colour of a knot of natural silver wire, showing the arborescent shapes in which Ruskin delighted.

Plates II. and III. contain (on each side of each Plate) facsimiles of Ruskin's handwriting at various dates; the facsimiles are collected from various publications.

The design on p. 2 was made by Ruskin for a book-plate; the idea being to bring in the initials of J. M. W. Turner (*J*ustice, *M*ercy, *W*ith *T*ruth): see Vol. I. p. xi., Vol. XXXVII. p. 729.

E. T. C.

PART I

BIBLIOGRAPHY

Design for a book-plate by Ruskin, introducing the initials of Turner.

BIBLIOGRAPHY

I. WORKS BY RUSKIN

A. A CHRONOLOGICAL LIST OF ALL RUSKIN'S BOOKS AND CONTRIBUTIONS TO PERIODICAL LITERATURE (OTHER THAN LETTERS AND REPORTS OF LECTURES, ETC.)

THIS list includes, in order of publication, *First Editions* (or, in case of contributions to periodicals, first appearances). Later editions (or appearances) and reprints are excluded, but substantially Revised Editions are included.

All details of every edition, translation, etc., will be found in the Bibliographical Notes in the several volumes.

The first reference after the title of each book, or piece, is to the place in this edition where it is printed; the second (as the "Bibliog." implies) is to the place where the detailed Bibliographical Note is given.

Where letters are added in brackets after the second reference, they indicate the Collected Volumes of Ruskin's books in which the scattered pieces were included. Thus "(*Arrows*)" means that a piece was reprinted in *Arrows of the Chace* (1880); "(*O. O. R.*)," in *On the Old Road* (1885); "(*P.*)," in the *Poems* (1891); and "(*R. on P.*)," in *Ruskin on Pictures* (1902). It should be noticed that, in this edition, many of the contents of *Arrows* and *On the Old Road* have been given not in Vol. XXXIV., but in previous volumes.

It is impossible entirely to avoid cross-division as between books and lectures (pp. 40–47), since so many of Ruskin's literary works were first prepared in the form of lectures, but the cross-references supplied will make things plain.

It may be noted that *Frondes Agrestes* is included here (rather than under the head of Selections) because Ruskin contributed original matter to it.

Writings printed for the first time in this edition are enumerated below, under the years 1903–1909, pp. 23–25. But in order to make the present list (1830 *seq.*) more complete as a chronological index of Ruskin's literary activity, the titles of many of the hitherto unprinted pieces are included here also, under their dates of composition. But this has only been done in the case of independent pieces to which a precise date can be assigned.

An asterisk calls attention to such writings.

(*i.*) PRINTED 1830–1903

1830

"On Skiddaw and Derwent Water," poem in the *Spiritual Times*, February 1830.—II. 265–266. Bibliog., *ibid.*, 265 *n.* (*P.*)

1834

"Enquiries on the Causes of the Colour of the Water of the Rhine," in Loudon's *Magazine of Natural History*, September 1834.—I. 191–192. Bibliog., *ibid.*, 190–1 *n.* (*O. O. R.*)

Note on the Perforation of a Leaden Pipe, in the same *Magazine*, November 1834.—I. 193. Bibliog., *ibid.* (*O. O. R.*)

"Facts and Considerations on the Strata of Mont Blanc, and on Some Instances of Twisted Strata observable in Switzerland" (with illustrations by the author), in the same *Magazine*, December 1834.—I. 194–196. Bibliog., *ibid.*, 194 *n.* (*O. O. R.*)

1835

"Saltzburg," poem in *Friendship's Offering* for 1835.—II. 441–443. Bibliog., *ibid.*, 441 *n.* (*P.*)

"Fragments from a Metrical Journal: Andernacht, St. Goar," poem in the same Annual.—II. 353–354, 359–360. Bibliog., *ibid.*, 353 *n.*, 359 *n.* (*P.*)

1835–1836

* *The Ascent of the St. Bernard*, and *Chronicles of St. Bernard.*—See below, p. 23.

1836

"The Induration of Sandstone," in Loudon's *Magazine of Natural History*, September 1836.—I. 197–200. Bibliog., *ibid.*, 197 *n.* (*O. O. R.*)

"Observations on the Causes which occasion the Variation of Temperature between Spring and River Water," in the same *Magazine*, October 1836.—I. 201–205. Bibliog., *ibid.*, 201 *n.* (*O. O. R.*)

"The Months," poem in *Friendship's Offering* for 1836.—II. 5–6. Bibliog., *ibid.*, 5 *n.* (*P.*)

* *A Reply to "Blackwood's" Criticism of Turner.*—See below, p. 25.

Essay on Literature, written in 1836; see below, under 1893, p. 21.

1837

"The Poetry of Architecture," "Introduction" and "I. The Lowland Cottage —England and France," in the *Architectural Magazine*, November and December 1837.—I. 5–17. Bibliog., *ibid.*, 5 *n.*, 11 *n.*

"The Last Smile," poem in *Friendship's Offering* for 1837.—II. 18. Bibliog., *ibid.* (*P.*)

"Leoni: a Legend of Italy," prose tale, with a poem ("Full broad and bright"), in the same Annual.—I. 289–302. Bibliog., *ibid.*, 288. (*P.*)

1838

* *Essay on the Relative Dignity of the Studies of Painting and Music.*—See below, p. 23.

"The Poetry of Architecture," concluded (with illustrations by the author), in the *Architectural Magazine* for each month of 1838.—I. 18–188. Bibliog., *ibid.*, 18 *n.*, 30 *n.*, 42 *n.*, 54 *n.*, 66 *n.*, 74 *n.*, 89 *n.*, 104 *n.*, 116 *n.*, 126 *n.*, 139 *n.*, 159 *n.*

The papers on the *Poetry of Architecture* were collected in 1893 (see below, p. 21). They had been reprinted by W. J. Stillman in his paper *The Crayon* (New York), 1855, vol. i. pp. 83, 98–100, 132–134, 148–149, 181–183, 195–196, 212–213, 228–229, 276–277, 292–294, 308–310, 325–327, 341–343, 356–358, 372–375.

"Planting Churchyards," in the *Architectural Magazine*, December 1838.—I. 245–246. Bibliog., *ibid.*, 245 *n.*

Reprinted for the first time in this edition.

"Notes on the Theory and Practice of Perspective. Remarks on the Convergence of Perpendiculars" (with illustrations by the author), in the *Architectural Magazine*, February, April, June, November 1838.—I. 215–232. Bibliog., *ibid.*, 215 *n.* 219 *n.*, 221 *n.*, 224 *n.*

"The Scythian Grave," "Remembrance," and "Christ Church, Oxford," poems in *Friendship's Offering* for 1838.—II. 42–44, 23–24, 25–26. Bibliog., *ibid.*, 42 *n.*, 23 *n.*, 25 *n.* (*P.*)

1839

Further observations on the "Convergence of Perpendiculars," in the *Architectural Magazine*, January 1839.—I. 232–234. Bibliog., *ibid.*, 232 *n.*

These and the 1838 papers on Perspective are for the first time collected in the present edition. For a note upon the interest they excited at the time of their first appearance, see XXXV. lxv.

"Works of Art and Nature and the Scott Monument in Edinburgh" (with an illustration by the author), in the *Architectural Magazine*, January 1839.—I. 247–264. Bibliog., *ibid.*, 247 *n.*

Reprinted for the first time (in England) in this edition.

"We care not what skies," and "Though thou hast not a feeling," songs in the *London Monthly Miscellany*, January 1839.—II. 76–78. Bibliog., *ibid.*, 76 *n.*, 78 *n.* (*P.*)

"Horace: Iter ad Brundusium" (a metrical paraphrase of *Satires*, i. v. 13–24), in the same *Miscellany*.—II. 79. Bibliog., *ibid.* (*P.*)

"Memory," and "The Name," poems in the same *Miscellany*, February 1839.—II. 80, 81. Bibliog., *ibid.* (*P.*)

"Canzonet" ("The winter's chill"), "Fragment from a Meteorological Journal," "Canzonet" ("There's a change"), and "The Mirror," poems in the same *Miscellany*, March 1839.—II. 83–87, 19. Bibliog., 83 *n.*, 85 *n.*, 87 *n.*, 19 *n.* (*P.*)

"Song of the Tyrolese after the Battle of Brixen," poem in the same *Miscellany*, April 1839.—II. 88–89. Bibliog., *ibid.*, 88 *n.* (*P.*)

"Remarks on the Present State of Meteorological Science," in the *Transactions of the Meteorological Society*, vol. i., 1839.—I. 206–210. Bibliog., *ibid.*, 206 *n.* (*O. O. R.*)

This was the first published prose writing by Ruskin which bore his name, "John Ruskin."

Salsette and Elephanta: a Prize Poem: Oxford, 1839.—II. 90–100. Bibliog., *ibid.*, 90 *n.* (*P.*)

"A Scythian Banquet Song," "Aristodemus at Platæa," "The Recreant," and "The Wreck," poems in *Friendship's Offering* for 1839.—II. 57–69, 74–75, 71–72, 73. Bibliog., *ibid.*, 57–58 *n.*, 74 *n.*, 71 *n.*, 73 *n.* (*P.*)

1840

"On the Proper Shapes of Pictures and Engravings," a note in Loudon's edition of Repton's *Landscape Gardening*, 1840.—I. 235–245. Bibliog., *ibid.*, 235 *n.*

Reprinted for the first time in this edition.

"The Scythian Guest," "The Broken Chain, Parts I. and II.," and "To Adèle," poems in *Friendship's Offering* for 1840.—II. 101–109, 124–139, 110–113. Bibliog., *ibid.*, 101 *n.*, 124 *n.*, 110 *n.* (*P.*)

1841

"A Landslip near Giagnano," in *The Proceedings of the Ashmolean Society* (Oxford), May 10, 1841.—I. 211–212. Bibliog., *ibid.*, 211 *n.* (*Arrows.*)

"The Tears of Psammenitus," "The Two Paths," "The Old Water Wheel," "Farewell," "The Departed Light," "Agonia," and "The Broken Chain, Part III.," poems in *Friendship's Offering* for 1841.—II. 185–192, 181–182, 183–184, 193–204, 205–206, 207, 139–146. Bibliog., *ibid.*, 185 *n.*, 181 *n.*, 183 *n.*, 193 *n.*, 205 *n.*, 207 *n.* 124 *n.* (*P.*)

1842

"The Last Song of Arion," "The Hills of Carrara," and "The Broken Chain, Part IV.," poems in *Friendship's Offering* for 1842.—II. 114–122, 208–210, 146–159. Bibliog., *ibid.*, 114 *n.*, 208 *n.*, 124 *n.* (*P.*)

1843

Modern Painters, Volume I.:—III. 1–6, 55–631. Bibliog., *ibid.*, pp. lvii.–lviii.

"The Broken Chain, Part V." (with engraving of a drawing by Ruskin), in *Friendship's Offering* for 1843.—II. pp. 160–180. Bibliog., *ibid.*, p. 124 *n.* (*P.*)

1844

"The Battle of Montenotte," and "A Walk in Chamouni" (with in each case an engraving of a drawing by Ruskin), poems in *Friendship's Offering* for 1844.—II. 214–221, 222–226. Bibliog., *ibid.*, 214 *n.*, 222 *n.* (*P.*)

Revision: *Modern Painters, Volume I.*, with new "Preface to Second Edition."—III. 7–52.

1845

"La Madonna dell' Acqua," poem in *Heath's Book of Beauty.*—II. 227–228. Bibliog., *ibid.*, 227 *n.* (*P.*)

"The Old Seaman," and "The Alps, seen from Marengo," poems in *The Keepsake* for 1845.—II. 229–231, 232. Bibliog., *ibid.*, 229 *n.*, 232 *n.* (*P.*)

1846

Modern Painters, Volume II.:—IV. 11–332. Bibliog., *ibid.*, liii.–liv.

"Mont Blanc," and "The Arve at Cluse," poems in *The Keepsake* for 1846.—II. 237, 236. Bibliog., *ibid.* (*P.*)

"Written among the Basses Alpes," and "The Glacier," poems in *Heath's Book of Beauty.*—II. 238–239, 240. Bibliog., *ibid.* (*P.*)

Revision: *Modern Painters, Volume I.*, with new "Preface to Third Edition."—II. 52–53.

1847

Review of Lord Lindsay's *Sketches of the History of Christian Art*, in the *Quarterly Review*, June 1847.—XII. 169–248. Bibliog., *ibid.*, 168 (see also XXXIV. 90). (*O. O. R.*)

* Notes on Painting and Architecture contributed to the *third* edition of Murray's *Hand-book for Travellers in North Italy.*—*Below*, p. 326.

These Notes have hitherto escaped the attention of Ruskin's editors and bibliographers, and are for the first time collected in the present volume.

1848

Review of Eastlake's *History of Oil Painting*, in the *Quarterly Review*, March 1848.—XII. 251–302. Bibliog., *ibid.*, 250 (see also XXXIV. 90). (*O. O. R.*)

Revisions:—

Modern Painters, Volume I.: Ed. 4.—See III. lviii.

Modern Painters, Volume II.: Ed. 2, with new "Addenda."—IV. 333–341, and see liii.

1849

"Samuel Prout," in the *Art Journal*, March 1849.—XII. 305–315. Bibliog., *ibid.*, 304. (*O. O. R.*)

The Seven Lamps of Architecture.—VIII. 3–6, 19–272. Bibliog., *ibid.*, li.–lv. (and see Addenda, below, pp. 311–312).

[A separate reprint of *The Scythian Guest*, which bears the date "1849" and contains what professes to be a Preface by Ruskin, is not authentic: see II. 102 *n.*]

"Mont Blanc Revisited." This poem first appeared in a book entitled *A Happy Christmas. Original Contributions. Edited by a Clergyman of the Diocese of Norwich.* London: James Nisbet & Co., 21 Berners Street. MDCCCXLIX. (*P.*)

W. H. Harrison's name appears several times in the list of contributors, which fact may account for the first insertion of Ruskin's poem in the little volume.

1850

Poems: J. R. Collected 1850. (For Private Circulation.)—II. 1–240, 355. Bibliog., *ibid.*, 2.

In this volume Ruskin's father "collected" all the previously printed poems enumerated above, except "Skiddaw and Derwent Water," "Saltzburg," and "Fragments from a Metrical Journal"; and printed for the first time several others, namely: "I weary for the torrent leaping," "The Avalanche," "Ehrenbreitstein" (II. 355), "The Emigration of the Sprites," "On Adèle, by Moonlight," 'Good-night," "The Gipsies," "The Exile of St. Helena," and "Charitie."

1850–1851

**Essay on Baptism.* See below, p. 23.

1851

The King of the Golden River (written in 1841).—I. 305–348. Bibliog., *ibid.*, 349 (and see below, Addenda, pp. 309–310).

The Stones of Venice, Volume I.:—IX. 1–10, 17–473. Bibliog., *ibid.*, liii.–lx.

Notes on the Construction of Sheepfolds (first and second editions, the latter with a new Preface).—XII. 509–558. Bibliog., *ibid.*, 513–515. (*O. O. R.*

Examples of the Architecture of Venice.—XI. 309–350. Bibliog., *ibid.*, xxxii.

Pre-Raphaelitism.—XII. 337–393. Bibliog., *ibid.*, 338 (and see XXXIV. 90; also Addenda, below, p. 314). (*O. O. R.*)

Revisions:—

Modern Painters, Volume I.: Ed. 5, with a new "Postscript."—III. 631.

Modern Painters, Volume II.: Ed. 3.—IV. liii.

1852

[A separate reprint of two letters to the *Times*, 1847 and 1852, on *The National Gallery* (for which, see below, p. 48), bears the date "1852," but was not issued in that year, and is not authentic. It was printed by some unauthorised person at a date later than 1880: see XII. 396.]

**Letters on Politics.*—See below, p. 24.

1853

The Stones of Venice, Volume II.:—X. 1–457. Bibliog., *ibid.*, lxvii.–lxxii.

The Stones of Venice, Volume III., completing the work:—XI. 1–288, 355–436. Bibliog., *ibid.*, xxxi.–xxxii. For Bibliog. of the complete work, see IX. liv., and Addenda, below, p. 312.

Giotto and his Works in Padua, Part I.:—XXIV. 1–74. (See below, under 1860.)

1854

Giotto and his Works in Padua, Part II.:—XXIV. 75–96. (See below, under 1860.)

Lectures on Architecture and Painting.—XII. 1–164. Bibliog., *ibid.*, 5, 6 (and see Addenda, below, pp. 313–314).

The Opening of the Crystal Palace.—XII. 415–432. Bibliog., *ibid.*, 416. (*O. O. R.*)

Letters to the *Times* on the Pre-Raphaelite Pictures of 1854.—See below, under 1876.

1855

Notes on the Royal Academy, 1855. (Three editions.)—XIV. 3–39. Bibliog., *ibid.*, 4 (and see Addenda, below, p. 315).

Revisions:—

Seven Lamps of Architecture.—Ed. 2 with a new Preface.—VIII. 7–14; and for the revisions, see *ibid.*, lii.

Lectures on Architecture and Painting.—Ed. 2 with some revisions, for which see XII. 5, 6.

1856

Modern Painters, Volume III.:—V. 1–432. Bibliog., *ibid.*, lxiv.

Modern Painters, Volume IV.:—VI. 1–485. Bibliog., *ibid.*, xxix.–xxxi.

The Harbours of England.—XIII. 1–76. Bibliog., *ibid.*, 5–8 (and see Addenda, below, p. 314).

Notes on the Royal Academy, 1856. (Three editions.)—XIV. 41–87. Bibliog., *ibid.*, 42.

1857

Notes on the Turner Gallery at Marlborough House, 1856 (oil-pictures).—XIII. 91–181. Bibliog., *ibid.*, 93, 94 (and see Addenda, below, p. 315). (*R. on P.*)

The Political Economy of Art.—XVI. 1–139. Bibliog., *ibid.*, 5–6 (and see Addenda, below, pp. 316–317).

Notes on the Royal Academy, 1857.—XIV. 89–143. Bibliog., *ibid.*, 90. (*R. on P.*)

Catalogue of the Turner Sketches in the National Gallery, Part I.—XIII. 183–226. Bibliog., *ibid.*, 186. (*R. on P.*)—There was no Part II.

The Elements of Drawing. (Two editions.)—XV. 1–228. Bibliog., *ibid.*, 5–8 (and see Addenda, below, p. 315).

Catalogue of the Sketches and Drawings by Turner at Marlborough House, 1857–1858.—XIII. 227–316. Bibliog., *ibid.*, 231–234. (*R. on P.*)

Revision: *Notes on the Turner Collection at Marlborough House.*—Ed. 4 (with a new Preface) and Ed. 5.—XIII. 95–98, and see 94.

1858

"Mr. Ruskin's Report on the Turner Drawings in the National Gallery," in the *Report of the Director of the National Gallery to the Lords Commissioners of Her Majesty's Treasury, April 5th, 1858.*—XIII. 319–324. Bibliog., *ibid.*, 318.

This report (dated 27th March 1858) is for the first time reprinted in this edition.

"Notice respecting some Artificial Sections illustrating the Geology of Chamouni" (with illustrations by the author), in the *Proceedings of the Royal Society of Edinburgh 1857–1858*.—XXVI. 545–547. Bibliog., *ibid.*, 545 *n.*

First reprinted in this edition.

Notes on the Royal Academy, 1858.—XIV. 145–205. Bibliog., *ibid.*, 146. (*R. on P.*)

Inaugural Address at the Cambridge School of Art.—XVI. 171–201. Bibliog., *ibid.*, 175–176. (*O. O. R.*)

"Education in Art," in the *Transactions of the National Association for the Promotion of Social Science, 1858*. Reprinted by the Author in *A Joy for Ever* (1880).—XVI. 143–151. Bibliog., *ibid.*, 6.

Revision: *Catalogue of Turner Drawings at Marlborough House*, Ed. 2 (with "Supplemental Series").—XIII. 297–316, and see 231–234.

1859

The Oxford Museum.—XVI. 203–240. Bibliog., *ibid.*, 207–210. (*Arrows.*)

The Unity of Art (afterwards included in *The Two Paths*).—XVI. 293–318. Bibliog., *ibid.*, 247–248.

The Two Paths.—XVI. 241–424. Bibliog., *ibid.*, 245–249 (and see Addenda, below, p. 317).

Notes on the Royal Academy, 1859.—XIV. 207–257. Bibliog., *ibid.*, 208. (*R. on P.*)

The Elements of Perspective.—XV. 229–331. Bibliog., *ibid.*, 233, 234 (and see Addenda, below, pp. 315–316).

Revision: *Elements of Drawing*, Ed. 3.—See XV. 5.

1860

"Sir Joshua and Holbein," in the *Cornhill Magazine*, March 1860.—XIX. 3–15. Bibliog., *ibid.*, 2. (*O. O. R.*)

Modern Painters, Volume V., completing the work:—VII. 1–460. Bibliog., *ibid.*, lxxi.–lxxvi. For Bibliog. of the complete work, see III. lviii.–lx., and Addenda, below, p. 311.

"Unto this Last," four papers in the *Cornhill Magazine*, August–November 1860.—XVII. Bibliog., 5. (See under 1862.)

Giotto and his Works in Padua, Part III., completing the work.—XXIV. 97–123. Bibliog., *ibid.*, 7–9.

1861

Catalogue of Drawings by Turner presented to the Fitzwilliam Museum (Cambridge).—XIII. 557–558. Bibliog., *ibid.*, 557 *n.*

First reprinted in this edition.

[For Catalogue of Drawings by Turner presented in the same year to the University of Oxford, see XIII. 559. It was not separately printed.]

1862

"Essays on Political Economy," Nos. 1, 2, and 3, in *Fraser's Magazine*, June, September, and December 1862. Reprinted by the Author as Chapters i.–iv. in *Munera Pulveris* (1872).—XVII. 147–230. Bibliog., *ibid.*, 119.

Unto this Last. The Papers from the *Cornhill* (1860) with a Preface.—XVII. 1–114. Bibliog., *ibid.*, 5–11 (and see Addenda, below, pp. 317–318).

1863

"Essays on Political Economy," No. 4, in *Fraser's Magazine*, April 1863. Reprinted by the Author as Chapters v. and vi. in *Munera Pulveris* (1872).—XVII. 231–283. Bibliog., *ibid.*, 119.

For *Gold: a Dialogue*, written in this year, see under 1891.

1864

[A pamphlet, entitled *The Queen's Gardens*, with the date 1864, purports to be the *editio princeps* of one of the lectures in *Sesame and Lilies*, but it is not authentic: see XVIII. 14–15.]

1865

"The Cestus of Aglaia," "Prefatory" and Chapters 1–6, in the *Art Journal*, January–July 1865.—XIX. 49–134. Bibliog., *ibid.*, 45. (*O. O. R.*)

"Notes on the Shape and Structure of some Parts of the Alps, with reference to Denudation" (with illustrations), in the *Geological Magazine*, February and May 1865.—XXVI. 21–34. Bibliog., *ibid.*, 20.

Reprinted for the first time in this edition.

"The Study of Architecture in our Schools," in the *Sessional Papers of the Royal Institute of British Architects, 1864–1865*.—XIX. 19-40. Bibliog., *ibid.*, 18 (and see XXXIV. 90). (*O. O. R.*)

Sesame and Lilies, Ed. 1 and Ed. 2 (with a new Preface).—XVIII. 1–29, 53–144. Bibliog., *ibid.*, 5–18 (and see Addenda, below, p. 320).

1866

The Ethics of the Dust.—XVIII. 189-368. Bibliog., *ibid.*, 193–195 (and see Addenda, below, p. 322).

"The Cestus of Aglaia," Chapters 7–9, in the *Art Journal*, January, February, and April, 1866.—XIX. 135–159. Bibliog., *ibid.*, 45 (and see XXXIV. 90; also Addenda, below, p. 323).

First reprinted in their entirety in this edition; the reprint in *On the Old Road* excluding passages which were incorporated by the Author in *The Queen of the Air*.

War. Included also in *The Crown of Wild Olive*.—XVIII. 459–493. Bibliog., *ibid.*, 376.

The Crown of Wild Olive.—XVIII. 369–493. Bibliog., *ibid.*, 373–380 (and see Addenda, below, pp. 322–323).

1867

"On Banded and Brecciated Concretions," Chapters 1 and 2 (with illustrations), in the *Geological Magazine*, August and November 1867.—XXVI. 37–45. (See 1870.)

Letters printed in the *Manchester Daily Examiner and Times* and some other papers, and reprinted in the same year under the title *Time and Tide, by Weare and Tyne*.—XVII. 295–482. Bibliog., *ibid.*, 299–308 (and see Addenda, below, p. 319).

* *The Relation of National Ethics to National Arts: the Rede Lecture at Cambridge.* See below, p. 43.

* *On the Present State of Modern Art, with reference to the advisable arrangements of a National Gallery.* A lecture at the Royal Institution.—See below, p. 43.

1868

"On Banded and Brecciated Concretions," Chapters 3–5 (with illustrations), in the *Geological Magazine*, January, April, and May.—XXVI. 45–71. (See 1870.)

Notes on the General Principles of Employment for the Destitute and Criminal Classes. (Two editions.)—XVII. 541–546. Bibliog., *ibid.*, 541 *n.* (*Arrows.*)

Introduction to *German Popular Stories.*—XIX. 233–239. Bibliog., *ibid.*, 232. (*O. O. R.*)

[A separate reprint of *Leoni* (1837), with what purports to be a Preface by Ruskin, bears the date 1868, but it is not authentic: see I. 288.]

1869

"The Mystery of Life and its Arts," in *The Afternoon Lectures on Literature and Art, Dublin, 1867–1868.* Added to *Sesame and Lilies* in 1871.—XVIII. 145–187. Bibliog., *ibid.*, 15.

* *The Flamboyant Architecture of the Valley of the Somme.* A lecture at the Royal Institution, January 29.—XIX. 243–267.

References to the Series of Paintings and Sketches . . . shown in Illustration of the Relations of Flamboyant Architecture to Contemporary and Subsequent Art. Catalogue of examples shown at the lecture.—XIX. 269–277. Bibliog., *ibid.*, 242.

Catalogue of Pictures, Drawings, and Sketches, chiefly by Turner, the property of John Ruskin (sold at Christie's, April 15, 1869).—XIII. 569–572. Bibliog., *ibid.*, 569 *n.*

Reprinted for the first time in this edition.

The Queen of the Air.—XIX. 279–423. Bibliog., *ibid.*, 283–288 (and see Addenda, below, p. 323).

"On Banded and Brecciated Concretions," Chapter 6 (with illustrations), in the *Geological Magazine*, December.—XXVI. 71–79. (See 1870.)

1870

"On Banded and Brecciated Concretions," Chapter 7, in the *Geological Magazine*, January, the last paper of the series.—XXVI. 79–84. Bibliog., *ibid.*, 36.

Reprinted, with the papers from the same Magazine for the three preceding years, for the first time in this edition.

A Talk respecting Verona and its Rivers. A lecture at the Royal Institution, February 4. See below, p. 44.

Drawings and Photographs illustrative of the Architecture of Verona. Catalogue of examples shown at the lecture.—XIX. 449–456. Bibliog., *ibid.*, 428. (*O. O. R.* and *Verona.*)

The Future of England. Afterwards included in the 1873 edition of *The Crown of Wild Olive.*—XVIII. 494–514. Bibliog., *ibid.*, 377.

Lectures on Art.—XX. 1–179. Bibliog., *ibid.*, 5–9.

Catalogue of Examples arranged for Elementary Study in the University Galleries.—XXI. 9 *seq.* Bibliog., *ibid.*, 5–7.

Samuel Prout. A reprint in pamphlet form of the Paper of 1849 (see p. 7).

1871

Fors Clavigera, Letters 1–12 (vol. i.).—XXVII. 1–220. Bibliog., *ibid.*, xci.–cxi.

Theorem. The Range of Intellectual Conception is proportioned to the Rank in Animated Life.—XXXIV. 107–111. Bibliog., *ibid.*, 106. (*O. O. R.*)

[For *Lectures on Landscape*, delivered in this year, see under 1897.]

Catalogue of the Educational Series.—XXI. 71 *seq.* Bibliog., *ibid.*, 55–69.

Revision: *Sesame and Lilies*, "Works" Series, with new Preface and inclusion of "The Mystery of Life and its Arts" (see under 1868).—XVIII. 31–48, 145–187.

1872

Fors Clavigera, Letters 13–24 (vol. ii.).—XXVII. 221–438. Bibliog., *ibid.*, xci.–cxi.

Catalogue of the Reference Series, including temporarily the First Section of the Standard Series.—XXI. 9–51. Bibliog., *ibid.*, 6–7.

Instructions in Elementary Drawing, etc. Eds. 1–4.—XXI. 157–264. Bibliog., *ibid.*, 161–164.

This and the preceding Catalogue were not issued to the general public, and are for the first time reprinted in the present edition.

Aratra Pentelici.—XX. 181–354. Bibliog., *ibid.*, 185–189 (and see Addenda, below, p. 323).

*An additional lecture ("The School of Florence") and notes for further lectures are printed in this edition: see below, p. 23.

The Relation between Michael Angelo and Tintoret.—XXII. 71–108. Bibliog., *ibid.*, 75.

Preface to the Rev. R. St. J. Tyrwhitt's *Christian Art and Symbolism.*—XXII. 109, 110. Bibliog., *ibid.*, 109 *n.* (*O. O. R.*)

The Eagle's Nest.—XXII. 111–287. Bibliog., *ibid.*, 115–117.

Monuments of the Cavalli Family in the Church of Santa Anastasia, Verona.—XXIV. 127–138. Bibliog., *ibid.*, 126. (*O. O. R.*)

Munera Pulveris. The "Essays on Political Economy" (1862, 1863: see above) with added preface and much revision.—XVII. 131–293. Bibliog., *ibid.*, 119–128 (and see Addenda, below, pp. 318–319).

Article on John Leech, in *Catalogue of the Exhibition of Outlines by the late John Leech, at the Gallery, 9 Conduit Street, 1872.*—XIV. 332–334. Bibliog. *ibid.*, 332 *n.* (and see Addenda, below, p. 315). (*Arrows.*)

Revision: *Time and Tide* in the "Works" Series, with various alterations: see XVII. 300.

1873

Fors Clavigera, Letters 25–36 (vol. iii.).—XXVII. 439–678. Bibliog., *ibid.*, xci.–cxi.

Index to Fors Clavigera, Vols. i. and ii.—Incorporated in the Index to XXIX. Bibliog., *ibid.*, 603–604.

The Nature and Authority of Miracle.—XXXIV. 115–125. Bibliog., *ibid.*, 114. (*O. O. R.*)

"Home and its Economies," in the *Contemporary Review*, May 1873.—XVII. 556–565. Bibliog., *ibid.*, 556 *n.* (and see Addenda, below, p. 368). (*O. O. R.*)

Love's Meinie, Lectures 1 and 2.—XXV. 11–73. (See 1881.)

Ariadne Florentina, Lecture 1.—XXII. 301–324. (See 1876.)

Remarks addressed to the Mansfield Art Night Class. Afterwards included in *A Joy for Ever* (1880).—XVI. 153–159. Bibliog., *ibid.*, 6.

Revisions:—

Instructions in Elementary Drawing, Ed. 5.—Bibliog., XXI. 162.

Modern Painters, with a new Preface (III. 54).

Stones of Venice, with a new Preface (IX. 11–16).

Crown of Wild Olive, with the inclusion of *The Future of England* (1870) and the addition of "Notes on the Political Economy of Prussia" (XVIII. 515–532).

1874

Fors Clavigera, Letters 37–48 (vol. iv.).—XXVIII. 1–224. Bibliog., *ibid.*, xxiii.–xxxii.

Ariadne Florentina, Lectures 2, 3, 4.—XXII. 325–389. (See 1876.)

Val d'Arno.—XXIII. 1–176. Bibliog., *ibid.*, 5–7 (and see Addenda, below, p. 324).

Notes on J. D. Forbes in *Theory of the Glaciers of Savoy, by M. le Chanoine Rendu, translated by Alfred Wills, Q.C.*—XXVI. 559–562. Bibliog., *ibid.*, 559 *n.*

* *The Æsthetic and Mathematic Schools of Art in Florence.*—See below, p. 23.

* *Giotto's Pet Puppy.*—See below, p. 24.

1875

Fors Clavigera, Letters 49–60 (vol. v.).—XXVIII. 225–470. Bibliog., *ibid.*, xxiii.–xxxii.

Ariadne Florentina, Lectures 5, 6.—XXII. 390–462. (See 1876.)

Mornings in Florence, Parts 1, 2, 3, 4.—XXIII. 293–381. (See 1877.)

Proserpina, Vol. I. Parts 1, 2.—XXV. 197–265. (See 1879.)

Notes on the Royal Academy, 1875.—XIV. 259–310. Bibliog., *ibid.*, 260. (*R. on P.*)

Theorem. Social Policy must be based on the Scientific Principle of Natural Selection. Afterwards included in *A Joy for Ever* (1880).—XVI. 161–169. Bibliog., *ibid.*, 6–7.

Deucalion, Parts 1, 2.—XXVI. 95–164. (See 1883.)

* *Studies in the "Discourses" of Sir Joshua Reynolds.* See below, p. 25.

Preface and notes to *Frondes Agrestes.* Selections from *Modern Painters* made by Miss Susan Beever. For the Preface, see III. 677–678. Bibliog. (including synopsis of the selections and references to the added notes), *ibid.*, lxi.–lxii. (and see Addenda, below, p. 311).

Revision: *Notes on the Construction of Sheepfolds* (1851), new ed. with addition to Preface (XII. 521).

1876

Fors Clavigera, Letters 61–72 (vol. vi.).—XXVIII. 471–771. Bibliog., *ibid.*, xxiii.–xxxii.

Index to "Fors Clavigera," vols. iii. and iv.—Incorporated in the Index in XXIX. Bibliog., *ibid.*, 604.

Preface and Notes to Miss A. C. Owen's *Art Schools of Mediæval Christendom.*—XXXIV. 129–132. Bibliog., *ibid.*, 128. (*O. O. R.*)

A Note on Botticelli's "Zipporah," in the Catalogue of *An Exhibition of Pictures lent by Professor Ruskin . . . opened April 6, 1876.*—XXIII. 478, 479. Bibliog., *ibid.*, 470.

Reprinted for the first time in this edition.

Proserpina, Vol. I. Parts 3, 4.—XXV. 266–337. (See 1879.)

Mornings in Florence, Part 5.—XXIII. 382–408. (See 1877.)

Preface to Robert Somervell's *Protest against the Extension of Railways in the Lake District.*—XXXIV. 137–143. Bibliog., *ibid.*, 135, 136. (*O. O. R.*)

Ariadne Florentina, Appendix, completing the work.—XXII. 463–490. Bibliog., *ibid.*, 293–298 (and see Addenda, below, p. 324).

Deucalion, Parts 3, 4.—XXVI. 165–235. (See 1883.)

Letters to the "Times" on the Principal Pre-Raphaelite Pictures in the Exhibition of 1854. An authorised reprint from the newspaper.—XII. 328–335. Bibliog., *ibid.*, 318.

Edited (with Preface): *Bibliotheca Pastorum, Vol. I.: The Economist of Xenophon.*—XXXI. 1–98. Bibliog., *ibid.*, 4–6.

Revision: *Letter to Young Girls.* A reprint, with slight additions, from *Fors Clavigera.*—Bibliog., XXVIII. xxvi.–xxvii.

1877

St. George's Museum, Sheffield, Mineralogical Department. Substance I. Silica.—XXVI. Bibliog., *ibid.*, 416.

For an enlarged edition of this Catalogue, see under 1886.

Abstract of the Objects and Constitution of St. George's Guild.—XXX. 3, 4. Bibliog., *ibid.*, 2.

Fors Clavigera, Letters 73–84 (vol. vii.).—XXIX. 13–304. Bibliog., *ibid.*, xxix.–xxxvi.

Guide to the Principal Pictures in the Academy at Venice.—XXIV. 139–190. Bibliog., *ibid.*, 143, 144.

St. Mark's Rest, Parts 1, 2, and Supplement 1.—XXIV. 203–276, 335–369. (See 1884.)

Letter to Count Zorzi in his *Osservazioni intorno ai ristauri interni ed esterni della Basilica San Marco.*—XXIV. 405–411. Bibliog., *ibid.*, 403–404. (*Ruskiniana.*)

Mornings in Florence, Part 6, completing the work.—XXIII. 409–435. Bibliog., *ibid.*, 285–286 (and see Addenda, below, p. 324).

* An additional "Morning," with other matter, is printed in this edition, see below, p. 24.

The Laws of Fesole, Part 1.—XV. 341–386. (See 1879.)

Yewdale and its Streamlets. Afterwards included in *Deucalion* (1883).—XXVI. 243–266. Bibliog., *ibid.*, 89–90.

* *Readings in "Modern Painters."*—XXII. 508–538.

Twelve lectures, notes for eight of which are printed for the first time in this edition from the author's MS.; whilst the twelfth is the "Oxford Lecture" printed by Ruskin in 1878.

Edited: *Bibliotheca Pastorum, Vol. II.: Rock Honeycomb, Part I.*—XXXI. 99–280. Bibliog., *ibid.*, 103, 104.

* Additional matter prepared for the intended Part II. is for the first time printed in this edition, see below, p. 25.

Revisions:—

Unto this Last, Ed. 2 with additional notes to Preface (XVII. 17, 20).

Ethics of the Dust, Ed. 2 with new Preface and note (XVIII. 203–206, 368).

1878

Fors Clavigera, Letters 85, 86, 87 (forming part of vol. viii.).—XXIX. 315–379. Bibliog., *ibid.*, xxix.–xxxvi.

* *Catalogue of the Educational Series, 1878.*—See below, p. 23.

* *Catalogue of the Rudimentary Series, 1878.*—See below, p. 23.

Memorandum of Association of the Guild of St. George.—XXX. 5–12. Bibliog., *ibid.*, 2.

Proserpina, Vol. I., Part 5.—Vol. XXV. 338–371. (See 1879.)

"An Oxford Lecture," in the *Nineteenth Century*, January 1878.—XXII. 529–538. Bibliog., *ibid.*, 492. (*O. O. R.*)

"My First Editor," in the *Dublin University Magazine*, May 1878.—XXXIV. 93–104. Bibliog., *ibid.*, 92. (*O. O. R.*)

Notes by Mr. Ruskin—On his Drawings by Turner. Various editions.—XIII. 389–536. Bibliog., *ibid.*, 393–402. (*R. on P.*)

Deucalion, Part 5.—XXVI. 235–268. (See 1883.)

The Laws of Fésole, Parts 2, 3.—XV. 386–442. (See 1879.)

"The Three Colours of Pre-Raphaelitism," in the *Nineteenth Century*, November and December 1878.—XXXIV. 147–174. Bibliog., *ibid.*, 146. (*O. O. R.*)

Catalogue of Sketches by Turner lent by the Trustees of the National Gallery to the University of Oxford. Two editions.—XIII. 560–568. Bibliog., p. 560 *n.*

Reprinted for the first time in this edition.

Revision: *The Two Paths*, "Works" ed., with new Preface (XVI. 255–6).

1879

St. Mark's Rest, Part 3 and Supplement 2.—XXIV. 277–308, 370–400. (See 1884.)

Proserpina, Part 6, completing Vol. I.—XXV. 372–386, 553–569. (See 1886.)

Deucalion, Part 6.—XXVI. 269–294. (See 1883.)

The Guild of St. George. The Master's Report.—XXX. 15–28. Bibliog., *ibid.*, 14.

The St. George's Museum. *Contents of Sliding Frames.*—XXX. 173–176. Bibliog., *ibid.*, 159.

Letters to the Clergy on the Lord's Prayer and the Church.—XXXIV. 175–243. Bibliog., *ibid.*, 179–190. (*O. O. R.*)

Notes on Prout and Hunt.—XIV. 365–454. Bibliog., *ibid.*, 369, 370. (*R. on P.*)

Circular respecting Memorial Studies of St. Mark's, Venice.—XXIV. 412–416. Bibliog., *ibid.*, 403. (*Arrows.*)

Notes on Drawings by Mr. Ruskin placed on Exhibition by Professor Norton, Boston.—XIII. 582–588. Bibliog., *ibid.*, 582–583 *n.*

Reprinted for the first time in this edition.

The Laws of Fésole, Part 4.—XV. 442–485. Bibliog., *ibid.*, 337–339. This completed Vol. I., but there was no Vol. II.

Note on Fra Filippi and Carpaccio in Henry Swan's *Collected Notes on some of the Pictures in the St. George's Museum, Sheffield.*—XXIV. 451–454. Bibliog., *ibid.*, 451 *n.*, and XXX. 159–160.

Reprinted for the first time in this edition.

Revision: *Stones of Venice*, "Travellers' Edition, Vol. I.," with a new Preface and notes. Preface, IX. 16; addition to ch. viii., X. 463, and various new notes, etc., for which see IX. 18, 19, 22, 25, 26, 28, 30, 31, 36, 38, 47, 58; X. 3, 5, 7, 9, 10, 20, 27, 76, 77, 79, 115, 116, 127.

1880

Fors Clavigera, Letters 88, 89 (part of vol. viii.).—XXIX. 381–422. Bibliog., *ibid.*, xxix.-xxxvi.

"Usury: a Reply and a Rejoinder," in the *Contemporary Review*, February 1880.—XXXIV. 401–425. Bibliog., *ibid.*, 400. (*O. O. R.*)

"Fiction, Fair and Foul," Chapters 1–4, in the *Nineteenth Century*, June, August, September, and November 1880.—XXXIV. 265–369. Bibliog., *ibid.*, 264. (*O. O. R.*)

Letters on "A Museum or Picture Gallery: its Function and its Formation," in the *Art Journal*, June and August.—XXXIV. 247–262. Bibliog., *ibid.*, 246. (*O. O. R.*)

Deucalion, Part 7.—XXVI. 295–330. (See 1883.)

Elements of English Prosody.—XXXI. 321–374. Bibliog., *ibid.*, 324.

The Bible of Amiens, Part I.—XXXIII. 21–52. (See 1885.)

Notes on Pictures in *Catalogue of the first Exhibition of Pictures . . . at Douglas, Isle of Man, 1880.*—XIII. 429, 445, 448, 457; XIV. 238.—Bibliog., XIII. lvi.

Arrows of the Chace. An authorised collection of letters to the Press, etc., with Preface and Epilogue (XXXIV. 469–474).—Bibliog., *ibid.*, 459–465 (where there is a list showing the places in the present edition of all the contents of the publication of 1880).

A Joy for Ever. Including *The Political Economy of Art* (1857), Education in Art (1858), Mansfield Art Notes (1873), and *Social Policy* (1875).—XVI. 1–169. Bibliog., *ibid.*, 5–8 (and see Addenda, below, pp. 316–317).

Catalogue of illustrations shown at the Lecture "A Caution to Snakes."—XXVI. 330–332. Bibliog., *ibid.*, 90.

Revisions:—

The Seven Lamps of Architecture, Ed. 3 with a new Preface.—VIII. 15–17.

The Lord's Prayer and the Church, new ed. with Epilogue.—XXXIV. 215–230.

1881

Preface to a collection of photographs illustrating Part 6 of *Mornings in Florence, The Shepherd's Tower.*—XXIII. 463–464. Bibliog., *ibid.*, 462.

"Fiction, Fair and Foul," Chapter 5, in the *Nineteenth Century*, October 1881.—XXXIV. 370–394. Bibliog., *ibid.*, 264. (*O. O. R.*)

Love's Meinie, Lecture 3, completing the work.—XXV. 74–151. Bibliog., *ibid.*, 5–7 (and see Addenda, below, p. 324).

*In the present edition an additional Lecture, with other hitherto unprinted material, is included, see below, p. 24.

Catalogue of the Drawings and Sketches by Turner exhibited in the National Gallery.—XIII. 347–388. Bibliog., *ibid.*, 351–353. (*R. on P.*)

The Bible of Amiens, Part 2.—XXXIII. 53–86. (See 1885.)

The Bible of Amiens, Part 4 (Travellers' Edition).—XXXIII. 121–174. (See 1885.)

The Bible of Amiens, Part 4 (Travellers' Edition). *Advice.*—Text and Bibliog., XXXIII. 12–15.

For the photographs referred to in this advice, see below, p. 98.

The Guild of St. George. The Master's Report.—XXX. 31–41. Bibliog., *ibid.*, 30.

Revision: *The Stones of Venice*, Travellers' Edition, Vol. II., with a new chapter, XI. 231–245, and notes, etc., for which see:—

XI. 13, 14, 18, 20, 21, 28 (*bis*), 29, 31, 36, 43, 50, 60, 69, 72, 81, 115, 120, 122 (*bis*), 125–126, 127–128, 129, 130, 132, 133, 135, 145, 150, 161, 162, 172, 178, 187, 360, 361, 362, 363, 364, 365, 369, 371, 375, 379, 381, 387, 397, 398, 430.

1882

General Statement explaining the Nature and Purposes of St. George's Guild.—XXX. 43–66. Bibliog., *ibid.*, 44.

The Bible of Amiens, Part 3.—XXXIII. 87–120. (See 1885.)

Proserpina, Parts 7, 8.—XXV. 387–465. (See 1886.)

Revision: *Sesame and Lilies*, Small Ed. with new Preface.—XVIII. 49–52.

1883

Catalogue of the Collection of Siliceous Minerals given to and arranged for St. David's School, Reigate.—XXVI. 487–513. Bibliog., *ibid.*, 488–490.

The Ruskin Cabinet at Whitelands College.—XXVI. 528; XXX. 348–357. Bibliog., *ibid.*, XXVI. 527; XXX. 348 *n.*

Deucalion, Part 8, the last Part of the Work.—XXVI. 333–360. Bibliog., *ibid.*, 89–92.

*Additional notes for the intended continuation are printed in this edition, see below, p. 23.

The Art of England, Lectures 1–6.—XXXIII. 267–393. (See 1884.)

Introduction to T. C. Horsfall's *The Study of Beauty and Art in Large Towns.*—XXXIV. 429–434. Bibliog., *ibid.*, 428. (*O. O. R.*)

Preface and notes to Miss Francesca Alexander's *The Story of Ida.*—XXXII. 1–36. Bibliog., *ibid.*, 4.

Fors Clavigera, Letters 89–92 (parts of vol. viii.).—XXIX. 398–465. (See 1884.)

Revision: *Modern Painters, Vol. II.* Rearranged in 2 vols. with new matter:—Preface, IV. 3–9; Introductory Note to vol. ii. of the new ed., *ibid.*, 219–222. Bibliog., *ibid.*, liv.–lv.

Notes, pp. 25, 26, 27, 28, 29, 33, 34, 35, 42, 44, 45, 46, 47, 48, 50, 51, 52, 53, 56, 57, 58, 59, 61, 62, 63, 64, 65, 66, 67, 70, 71, 73, 74, 75, 76, 78, 81, 82, 83, 84, 86, 88, 90, 91, 93, 94, 96, 98, 99, 102, 105, 107, 108, 109, 110, 111, 112, 113, 116, 118, 122, 123, 126, 131, 132, 133, 134, 136, 139, 140, 141, 142, 143, 145, 147, 148, 150, 151, 153, 154, 155, 157, 158, 159, 160, 161, 164, 166, 167, 168, 169, 173, 174, 175, 176, 177, 180, 181, 183, 184, 185, 190, 192, 193, 194, 195, 197, 198, 199, 200, 204, 211, 212, 217, 223, 226, 233, 234, 237, 240, 242, 246, 247, 250, 253, 256, 307, 312, 330, 331, 333, 334, 335, 336, 337, 340; Epilogue, pp. 343–357.

1884

Fors Clavigera, Letters 94, 95, 96 (completing vol. viii.).—XXIX. 466–528. Bibliog. of Letters, 73–96, *ibid.*, xxix.–xxxvi.

* Additional passages are printed in this edition, see below, p. 23.

Introduction to W. G. Collingwood's *The Limestone Alps of Savoy.*—XXVI. 568–574. Bibliog., *ibid.*, 568 *n.*

The Storm-Cloud of the Nineteenth Century.—XXXIV. 1–80. Bibliog., *ibid.*, 5, 6.

Catalogue of Two Hundred Specimens of Familiar Minerals arranged by Professor Ruskin for the Museum of Kirkcudbright.—XXVI. 458–486. Bibliog., *ibid.*, 457.

* Notes for *Ara Cœli* (the intended Part iii. of *Our Fathers have Told Us*).—See below, p. 24.

Catalogue of Minerals (presented in 1884) in *Catalogue of the Ruskin Museum, Coniston Institute* (1900).—XXVI. 516–518. Bibliog., *ibid.*, 515.

The Art of England, Appendix, completing the book.—XXXIII. 394–408. Bibliog., *ibid.*, 259–263.

In Montibus Sanctis, Part 1.—Preface, III. 678. Chap. i., "Of the Distinctions of Form in Silica," XXVI. 373–391. *Bibliog.*, III. lxii.; XXVI. 372.

* *Catalogue* of Minerals shown at Edinburgh.—See below, p. 23.

* *The Grammar of Silica.*—See below, p. 24.

The Guild of St. George. Accounts and Financial History (1871–1882).—XXX. 103–140. Bibliog., *ibid.*, 102.

The Guild of St. George Accounts, 1881–1883.—XXX. 143–147. Bibliog., *ibid.*, 142.

Catalogue of a Series of Specimens in the British Museum illustrative of the more common forms of Native Silica.—XXVI. 395–414. Bibliog., *ibid.*, 396.

The Pleasures of England, Lectures 1, 2.—XXXIII. 421–457. (See 1885.)

St. Mark's Rest, Appendix, completing the work, but consisting only of a chapter and an index not by Ruskin.—XXIV. 309–334. Bibliog., *ibid.*, 195–199 (and see Addenda, below, p. 324).

* Additional passages are printed in this edition, see below, p. 25.

Edited (with Preface, etc.): Miss Francesca Alexander's *Roadside Songs of Tuscany*, Parts 1–4.—XXXII. 51–140. (See 1885.)

1885

Preface to Ernest Chesneau's *The English School of Painting.*—XXXIV. 437–440. Bibliog., *ibid.*, 436.

The Pleasures of England, Lectures 3, 4, completing the work as issued by the author.—XXXIII. 458–504. Bibliog., *ibid.*, 413–417.

* An additional lecture is printed in this edition, see below, p. 24.

Introduction to R. G. Sillar's *Usury and the English Bishops.*—XXXIV. 443–447. Bibliog., *ibid.*, 442. (*O. O. R.*)

Proserpina, Part 9.—XXV. 466–498. (See 1886.)

The Bible of Amiens, Appendix, completing the work, but consisting only of a reprint of Ruskin's Advice (see 1881) and a catalogue of photographs, etc., not by him.—XXXIII. 177–187. Bibliog., *ibid.*, 5–18 (and see Addenda, below, p. 325).

Præterita, Parts 1–7.—XXXV. 11–137. (See 1889.)

The Guild of St. George. Master's Report.—XXX. 69–89. Bibliog., *ibid.*, 68.

The Guild of St. George Accounts, 1884.—XXX. 151–152. Bibliog., *ibid.*, 150.

* Additional passages relating to the Guild are printed in this edition, see below, p. 25.

On the Old Road.—An authorised collection of various papers, of which the places of first publication have already been enumerated, "(*O. O. R.*)" indicating the pieces in question.—Bibliog., XXXIV. 85–90 (where the placing of the several papers in this edition is noted).

Revisions :—

In Montibus Sanctis, Part II.—(Chapters of *Modern Painters*, vol. iv., rearranged with new notes, etc.) Incorporated in VI. 115–145. Bibliog., III. lxii.–lxiii.

Cœli Enarrant, Part I.—Preface, VI. 486–7. Chap. i., a reprint of *Modern Painters*, vol. iv. ch. 6; Chap. ii. = *M. P.*, vol. v. part vii. ch. 1. Bibliog., III. lxiii.

Edited :—

Roadside Songs of Tuscany, Parts 5–10, completing the book.—XXXII. 141–248. Bibliog., *ibid.*, 41–48.

Dame Wiggins of Lee (with Preface and additional verses).—II. 518–525. Bibliog., *ibid.*, 526.

Bibliotheca Pastorum, Vol. IV.: A Knight's Faith.—XXXI. 375–506. Bibliog., *ibid.*, 379–380.

* Additional passages are printed in this edition, see below, p. 24.

1886

The Guild of St. George. Master's Report.—XXX. 93–99. Bibliog., *ibid.*, 92.

Præterita, Parts 8–21.—XXXV. 138–412. (See 1889.)

Dilecta, Part 1.—XXXV. 569–580. (See 1900.)

Preface and Notes in A. Gordon Crawford's *Notes on Some of the Principal Pictures of Millais at the Grosvenor Gallery, 1886.*—XIV. 495–496. Bibliog., *ibid.*, 495.

Letter and Appendix, on Light and Water Colours, in *Catalogue of the Exhibition of Water-Colour Drawings by Deceased Masters, Royal Institute, July 1886.*—XIII. 589–593.

Catalogue of Siliceous Minerals. Permanently arranged in St. George's Museum, Sheffield.—XXVI. 415–446. Bibliog., *ibid.*, 416, 417.

* Additional matter is printed in this edition, see below, p. 25.

Catalogue of a Series of Drawings made for St. George's Guild under the direction of Mr. Ruskin. With Prefatory Note.—XXX. 177–180. Bibliog., *ibid.*, 161.

Notes on Bewick's "Birds," in the *Art Journal*, October and December.—XXX. 281–288. Bibliog., *ibid.*, 281 *n.*

Proserpina, Part 10, the last number of the book.—XXV. 499–536. Bibliog., *ibid.*, 191–194.

* Additional notes for *Proserpina* are printed in this edition, see below, p. 24.

Edited: *Ulric the Farm Servant*, Parts 1–4 (with Preface).—XXXII. 343–409. (See 1888.)

1887

Præterita, Parts 22-24.—XXXV. 413–468. (See 1889.)

Dilecta, Part 2.—XXXV. 581–592. (See 1900.)

"Arthur Burgess," in *The Century Guild Hobby Horse*, 1887.—XIV. 349–356. Bibliog., *ibid.*, p. 349 *n.*

Hortus Inclusus.—XXXVII. *passim.* Bibliog., *ibid.*

Notes appended to *Index to "Fors Clavigera."* Edited by the Rev. J. P. Faunthorpe. See XXIX. 605–607.

Edited: *Christ's Folk in the Apennine*, Parts 1–6 (with Preface), forming vol. i. —XXXII. 255–320. (See 1889.)

Ulric the Farm Servant, Parts 5, 6.—XXXII. 410–446. (See 1888.)

Revision: *Lectures on Art*, Ed. 4, with a new Preface. (XX. 13–15.)

1888

"The Black Arts," in the *Magazine of Art*, January 1888.—XIV. 357–364. Bibliog., *ibid.*, 357 *n.* With three drawings by Ruskin:—

Lucca.—XXXVII. Plate ix.
Mont Blanc de St. Gervais.—XXXV. Plate xxxiv.
Tower at Rouen.—II. 400.

Præterita, Parts 25, 26.—XXXV. 473–520. (See 1889.)

Preface and Notes to E. T. Cook's *Popular Handbook to the National Gallery.*—XXXIV. 451–453. Bibliog., *ibid.*, 450.

Edited: *Ulric the Farm Servant*, Parts 7–9, completing the work.—XXXII. 447–532. Bibliog., *ibid.*, 341–342 (and see Addenda, below, p. 325).

Revision: *Modern Painters*, Complete ed. with new Epilogue. (VII. 461–464.)

1889

List of Minerals given to the Cork High School for Girls, in *The Ruskin Reading Guild Journal, September.*—XXVI. 530. Bibliog., *ibid.*, *n.*

Præterita, Parts 27, 28, completing the work.—XXXV. 521–562. Bibliog., *ibid.*, lxxxiii.–xcii.

* Additional matter is printed in this edition, see below, p. 24.

Edited: *Christ's Folk in the Apennine*, Part vii. (beginning Vol. ii.; but, as no more appeared, completing the work).—XXXII. 321–336. Bibliog., *ibid.*, 253–254.

Ruskin's own literary work now ceased, but the following publications (1890–1897) were issued with his express or tacit sanction:—

1890

Two Letters concerning "Notes on the Construction of Sheepfolds" addressed to the Rev. F. D. Maurice in 1851.—XII. 562–569. Bibliog., *ibid.*, 514 (and see Addenda, below, p. 314).

1891

The Poems of John Ruskin.—II. 1 *seq.*

This work included all the Poems privately printed in 1850 (above, p. 7), and added many others. Bibliog. notes to each poem in Vol. II. of this edition enumerate places of previous publication. The poems at pp. 243, 439, 465, and 474-516 ("Marcolini") appear in this ed. for the first time. For notes on additional lines, see pp. 275, 286, 340, 395.

Gold. A Dialogue connected with the subject of "Munera Pulveris." Edited by H. Buxton Forman.—XVII. 491–498. Bibliog., *ibid.*, 491 *n.*

Ruskiniana, Part I.—See XXXIV. 466–468.

1892

Letters upon Subjects of General Interest from John Ruskin to Various Correspondents.—See XXXVII. 721–724.

Stray Letters from Professor Ruskin to A London Bibliopole (F. S. Ellis).—See XXXVII. 638–641.

Ruskiniana, Part II.—See XXXIV. 624.

1893

The Poetry of Architecture. Collection of the Papers printed in 1837 and 1838 (see above, p. 4).—I. 1–188. Bibliog., *ibid.*, 2 (and see Addenda, below, p. 309).

Letters from John Ruskin to William Ward.—See XXXVII. 701–715.

Three Letters and an Essay, 1836–1841, Found in his Tutor's Desk.—I. 355–398. Bibliog., *ibid.*, 356.

1894

Letters from John Ruskin to Ernest Chesneau.—See XXXVII. 635–636.

Letters on Art and Literature by John Ruskin.—See XXXVII. 719–721.

Letters addressed to a College Friend during the years 1840–1845.—I. 399–502. Bibliog., *ibid.*, 400.

Verona and other Lectures.—The lecture on Verona (see under 1870) was now for the first time printed in its entirety (in this ed., XIX. 429–448). For the other contents and Bibliog., see *ibid.*, 427.

1895

Notes on Drawings in William White's *The Principles of Art as illustrated by Examples in the Ruskin Museum at Sheffield.*—These notes by Ruskin (written at various dates), as well as others from hitherto unpublished sources, are incorporated in the *General Catalogue of the Ruskin Museum*, first compiled for, and printed in, this ed., XXX. 181–280. Bibliog., *ibid.*, 168–169.

Letters from John Ruskin to Rev. J. P. Faunthorpe, M.A.—See XXXVII. 641–648.

1896

John Ruskin and Frederick Denison Maurice on "Notes on the Construction of Sheepfolds."—See XII. 515.

Letters from John Ruskin to Rev. F. A. Malleson, M.A.—See XXXIV. 179–187, and XXXVII. 680–681.

1897

Lectures on Landscape (delivered 1871).—XXII. 1–70. Bibliog., *ibid.*, 5–7.

Letters from John Ruskin to Frederick J. Furnivall, M.A.—See XXXVII. 649–651.

Ruskin died in January 1900; the following publications being thus posthumous:—

1900

Dilecta, Part 3 (completing the work), prepared by Ruskin for the press, but not issued by him.—XXXV. 593–601. Bibliog., *ibid.*, lxxxvi.

* Additional matter is printed in this edition, see below, p. 23.

1902

Ruskin on Pictures, 2 vols.—The title-page of these volumes is:—

> Ruskin on Pictures | A Collection of Criticisms by John | Ruskin not heretofore Re-printed | and now Re-edited and | Re-arranged | Vol. I. | Turner at the National Gallery and | in Mr. Ruskin's Collection | [Vol. II. | Academy Notes | Notes on Prout and Hunt] | London | George Allen, 156, Charing Cross Road | 1902 | [*All rights reserved*].

Crown 8vo, vol. i., pp. xx. + 468. Half-title (with blank reverse), pp. i., ii.; title-page (with imprint, "Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press," at the foot of the reverse), pp. iii., iv.; Editor's Preface, pp. v.–xvi.; Contents, pp. xvii., xviii.; List of Plates (Pictures and Drawings by Turner), pp. xix., xx. Text, pp. 1–437; Index of Turner pictures and drawings, pp. 441–462; General Index, pp. 463–468.

Vol. ii., pp. xviii. + 350. Editor's Preface, pp. v.–viii.; Contents, pp. xv., xvi.; List of Plates, pp. xvii., xviii.; Text, pp. 1–350; Index, pp. 351–375. Imprint as before.

Issued, Vol. i. on November 11, vol. ii. on December 22, in green cloth, lettered on the back—in the case of vol. i., "Ruskin | Notes on Pictures | Turner"; in that of vol. ii., "Ruskin | Notes on Pictures | Academy Notes." 2000 copies; price 7s. 6d. each volume (reduced in January 1904 to 6s.).

These volumes, edited by E. T. Cook, collect the following publications already enumerated:—

In vol. i. *Notes on the Turner Gallery* (1857), pp. 1–77.

Catalogue of Turner Sketches in the National Gallery (1857), *Catalogue of Turner Sketches and Drawings at the Marlborough House, 1857–1858*, and *Catalogue of Turner Drawings and Sketches* (1881), pp. 79–294. These pamphlets were not reprinted in their original form, but were rearranged so as to serve as a guide to the National Gallery. This arrangement has been indicated in the present edition—XIII. 609 *seq.*

Notes by Ruskin on his Drawings by Turner (1878), pp. 295–425.

Light and Water-Colours (1886), pp. 431–437.

In vol. ii. are collected (1) The six numbers of *Academy Notes*, pp. 1–264; (2) Further Notes on Millais, collected from various sources, pp. 265–270; (3) *Notes on Prout and Hunt* (1879–1880), pp. 271–350.

1903

Letters to M. G. and H. G. By John Ruskin.—See XXXVII. 651–655.

(*ii.*) WORKS AND ADDITIONAL PASSAGES PRINTED FOR THE FIRST TIME IN THIS EDITION: 1903–1909

As the dates of composition are not always certain, the entries in this division of the Bibliography are made alphabetically, the date (where known) being added after the title.

The Æsthetic and Mathematic Schools of Art in Florence (1874).—XXIII. 179–279. Bibliog., *ibid.*, 182.

Aratra Pentelici:—

The School of Florence: the concluding lecture of the course.—XX. 355–367.
The Riders of Tarentum.—XX. 390–397.
The Eagle of Elis.—XX. 398–402.
Greek and Christian Art, as affected by the idea of Immortality.—XX. 403–406.
Some Characteristics of Greek Art in relation to Christian.—XX. 407–413.

The Ascent of the St. Bernard, and Chronicles of St. Bernard (1835–1836).—I. 503–551.

The Bird of Calm: an introductory passage (1872).—XXII. 239 *n.*

Breccias of Mornex: a Fragment.—XXVI. xxxi.–xxxii.

Carlyle's *Friedrich:* notes.—XVIII. 532–533.

Catalogue of the Educational Series 1878.—XXI. 145–155.

Catalogue of the Rudimentary Series 1878.—XXI. 265–298.

Catalogue of Minerals shown at Edinburgh (1884).—XXVI. 520–526. Bibliog., *ibid.*, 519.

Catalogue of Minerals in St. George's Museum, Sheffield (1877–1886).—XXVI. 418–456. Bibliog., *ibid.*, 416–417.

Colour and the Venetian School.—XXIV. 455–457.

Designs for the Government Offices: a Fragment (1857).—XVI. xxxi.–xxxii. *n.*

Deucalion: Notes for the intended continuation.—XXVI. 363–370.

Dilecta:—

Additional Letters.—XXXV. 630–631.
Scheme for its completion.—XXXV. 634.
Additional Passages.—XXXV. 638–642.

The Eastern Question: Unpublished letter to the *Times* (1876).—XXIX. 45 *n.*

An Essay on Baptism (1850–1851).—XII. 573–589.

Essay on the Relative Dignity of the Studies of Painting and Music (1838).—I. 267–285. Bibliog., *ibid.*, 266.

Fiction, Fair and Foul: Additional Passages.—XXXIV. 395–397.

Flamboyant Architecture of the Valley of the Somme (1869): see above, p. 11.

Fors Clavigera: Additional Passages:[1]—

Observation and Description.—XXIX.		535
The meaning of "mine"	„	536
The worth of a vote	„	538
Ruskin and Scott	„	539, 540
Notes on the Life of Scott	„	541–545

[1] Exclusive of those previously published by Mr. Faunthorpe (XXIX. 606) and Mr. Collingwood (XXIX. 536 *n.*).

Discrimination in Art Teaching.—XXIX. 559–560
Laws for the Wine Trade „ 561–562
The 18th Psalm „ 563–564
The Religion of Humanity „ 565–566
Interest and Railways „ 570–572
Morning Thoughts at Geneva „ 574–577
"Creatures of Bread and Wine" „ 578–579
Myths and Novels „ 588
Plato and Ludwig Richter „ 592–595
Good and Evil „ 596–597
Epilogue „ 600

Frondes Agrestes (1875): a note.—III. xlviii.

The Garnet (1885).—XXVI. 575–576.

A Geological Ramble in Switzerland.—XXVI. 577–579.

Giotto and Niccolo Pisano.—XXIII. 476–477.

Giotto's Pet Puppy (1874): a lecture.—XXIII. 471–475. Bibliog., *ibid.*, 469 (and see Addenda, below, p. 375).

The Grammar of Silica.—XXVI. 533–541.

Institutes of Mineralogy.—XXVI. lxi.–lxii.

A Knight's Faith: Additional Passages.—XXXI. 507–510.

Laws of Fésole: Additional Passages.—XV. 495–501.

Letters on Painted Glass (1844).—XII. 435–447.

Letters on Politics (1852).—XII. 591–603.

Love's Meinie:—
The Chough: an additional lecture.—XXV. 152–172.
Notes for an Intended Continuation.—XXV. 175–184.

Modern Art (1867): see below, p. 43.

Modern Painters: Additional Passages:—
Vol. i.— III. 680–684.
ii.— IV. 363–389.
iii.— V. 433–439.
v.—VII. 479–487.

Mornings in Florence. The Seventh Morning [By R. Caird].—XXIII. 436–457.

Notes on Architecture and Painting contributed to the *third* edition of Murray's *Handbook for Travellers in North Italy* (1847); see below, pp. 326–330.

Notes on German Galleries (1859).—VII. 488–495.

Notes on the Louvre (1844, 1849, 1854).—XII. 448–473.

Our Fathers have Told Us:—
Notes for Ara Cœli (the intended Part III.).—XXXIII. 191–203.

The Oxford Art School Series.—XXI. 311 *seq.*

The Pleasures of England:—
Lecture V.: The Pleasures of Truth.—XXXIII. 505–520.

Poems: see above, p. 21.

Præterita:—
Additional Passages.—XXXV. 607–627.
Schemes for its completion.—XXXV. liv., 632–638.

Queen of the Air: the Legend of Auriga.—XXVII. 418 *n.*

Proserpina:—
Additional Notes.—XXV. 539–549.
Preface for vol. ii.—XXXV. xxxv.–xxxviii., 628–629.

Readings in *Modern Painters* (1877).—XXII. 508–528. Bibliog., *ibid.*, 492.

The Rede Lecture at Cambridge (1867): see below, p. 43.

Reply to *Blackwood* (1836).—III.

Rock Honeycomb: Psalms lxxiii.–lxxxix.—XXXI. 281–318.

St. George's Guild Reports: Additional Passages.—XXX. 153–156.

St. George's Museum, Sheffield. Catalogue, including hitherto unprinted notes by Ruskin.—See XXX. 168–169.

St. Mark's Rest: Additional Passages.—XXIV. 427–450.

Seven Lamps of Architecture: Additional Passages.—VIII. 278–287.

Stones of Venice, vol. iii.: Additional Passages.—XI. 289–307.

Studies in the Discourses of Sir Joshua Reynolds (1875).—XXII. 493–507. Bibliog., *ibid.*, 492.

Whistler *v.* Ruskin.—XXIX. 585–587.

A Note on Xenophon.—XXIII. 162 *n.*

(*iii.*) FOREIGN TRANSLATIONS

The following list is an index to the passages where bibliographical particulars of foreign translations will be found:—

Aratra Pentelici, German, XX. 188.

Bible of Amiens, French, 1903, XXXIII. 16; Spanish, 1907, XXXVIII. 325.

Crown of Wild Olive, French, 1900, XVIII. 376; German, 1901, XVIII. 376.

Eagle's Nest, German, 1902, XXII. 117.

Elements of Drawing, German, 1901, XV. 7; Italian, 1898, XV. 6.

Guide to the Academy at Venice, Italian, 1901, XXIV. 144.

King of the Golden River, German, 1861, XXXVIII. 310; Italian, 1891, XXXVIII. 310; Welsh, 1909, XXXVIII. 310.

Lectures on Art, German, 1901, XX. 7.

Modern Painters, German, III. lxiii.

Mornings in Florence, French, 1906, XXXVIII. 324; German, 1901, XXIII. 287.

Munera Pulveris, Spanish, 1907, XXXVIII. 319.

Queen of the Air, German, 1905, XIX. 286.

Relation of Michael Angelo and Tintoret, Italian, 1901, XXIV. 199.

St. Mark's Rest, French, 1908, XXXVIII. 324; Italian, 1885, 1902, XXIV. 198, XXXII. 317.

Sesame and Lilies, French (extracts), 1901, XVIII. 16; French, 1906, XXXVIII. 321; German, 1900, XVIII. 15; Italian, 1907, XVIII. 16, XXXVIII. 322; Spanish, 1907, XXXVIII. 321; Swedish, 1900, XXXVIII. 321.

Seven Lamps, French, 1900, VIII. lv.; German, 1900, VIII. lv.

Stones of Venice, French, 1905, XXXVIII. 313; German, 1898, 1903, IX. lviii., lix.; Hungarian, XXXVIII. 312.

Time and Tide, Swedish, 1903, XXXVIII. 319.

Unto this Last, French, 1902, XVII. 8; German, 1896, 1902, XVII. 8; Italian, 1902, XVII. 9.

Selections from Various Works, French, XXXVIII. 39; German, XXVII. cvi., XXXVIII. 38; Spanish, XXXVIII. 39; Swedish, XXXVIII. 38.

B. SUMMARY OF COLLECTED WORKS

THE foregoing enumeration is of separate works, etc. Collected "Works" have appeared in he following forms:—

1871–1880

Ruskin's own "Works Series." For his "Advertisements" of this Series, see XVIII. 10–11. The Series included only eleven of his books, as under (the references are to the places in this edition where Bibliographical particulars of the "Works" edition of the several books are given):—

Vol. I. *Sesame and Lilies.*—XVIII. 9–12.
II. *Munera Pulveris.*—XVII. 119–120.
III. *Aratra Pentelici.*—XX. 185–186.
IV. *The Eagle's Nest.*—XXII. 115–116.
V. *Time and Tide.*—XVII. 300.
VI. *The Crown of Wild Olive.*—XVIII. 373–374.
VII. *Ariadne Florentina.*—XXII. 295.
VIII. *Val d'Arno.*—XXIII. 5–6.
IX. *The Queen of the Air.*—XIX. 284–285.
X. *The Two Paths.*—XVI. 245–246.
XI. *A Joy for Ever.*—XVI. 7–8.

1882–1910

Mr. George Allen and his successors have published a large number, though not all, of Ruskin's books in uniform style in three different forms, the "Small Edition," the "Pocket Edition," and the "Popular Edition." These have been described in the detailed Bibliographical Notes to the several books. These editions, however, besides not including all the author's books, had no "Works" title-page, and were not numbered as volumes in a successive Works Series.

UNAUTHORISED AMERICAN EDITIONS

The "Complete Works of Ruskin" (so called, though not in fact complete) have been issued in various forms, all unauthorised, in America, especially by Messrs. John Wiley & Sons, of New York, whose "Catalogue of the Works of John Ruskin" forms a 12 pp. pamphlet in ornamental wrapper. There are "Complete Works" (19 vols.) and "Choice Works" (9 vols.). Also:—

Miscellanea. A Collection of the Minor Writings of John Ruskin. 2 vols. (1886).

Vol. I. contains *Giotto, Michael Angelo and Tintoret, Academy Notes* (1875), *Notes on Turner, Notes on Prout and Hunt, Catalogue of Turner Drawings* (1881), and *Guide to the Academy at Venice.* Vol. II. contains *Fiction, Fair and Foul, In Montibus Sanctis, Cambridge Inaugural Lecture, Cœli Enarrant, The Opening of the Crystal Palace, The King of the Golden River,* and *Sheepfolds.* Each piece is separately paged, and the volumes were made up by binding together separately issued books.

THE AMERICAN "BRANTWOOD" EDITION: 1891-1893

On the passage of the American Copyright Act of 1891, an authorised "Brantwood Edition" of many of Ruskin's books was issued in America by Charles E. Merrill & Co., New York, in conjunction with Mr. Allen. Nineteen of the books (22 vols.) in all were so issued; all the books, except the *Poems*, having introductions by Charles Eliot Norton. In these introductions, Mr. Norton published many extracts from Ruskin's letters to him (see XXXVII. 683). This "Brantwood Edition" (of which mention has been made in the detailed Bibliographical Notes) comprised the following books:—

A Joy for Ever.
Ariadne Florentina.
Aratra Pentelici.
Lectures on Architecture and Painting.
Lectures on Art.
Modern Painters, vol. ii. (2 vols.).
Munera Pulveris.
Poems (2 vols.).
Sesame and Lilies.
The Crown of Wild Olive.
The Eagle's Nest.
The Elements of Drawing.
The Ethics of the Dust.
The Queen of the Air.
The Seven Lamps of Architecture.
The Two Paths.
The Stones of Venice (Travellers' Edition; 2 vols.).
Time and Tide.
Val d'Arno.

In 1907 Messrs. George Routledge issued a so-called "Universal Edition of John Ruskin's Works." The edition (15 vols.) comprised, however, only a reprint of early editions of such of Ruskin's Works as had then passed out of copyright.

It will be seen from the foregoing bibliographical statement that the present "Library Edition" is the only real Works Edition of Ruskin.

C. SELECTIONS

Divisions (i.) and (ii.) are (with one exception) books authorised by Ruskin or his publisher:—

(i.) From Various Works. (ii.) From Single Books.

Division (iii.) gives a few specimens of unauthorised American Selections.
Division (iv.) enumerates Selections translated into foreign languages.
Division (v.) gives specimens of unauthorised English Selections.

(*i.*) SELECTIONS FROM VARIOUS WORKS

"Selections": 1861

The first volume of Selections was made by Mr. W. Smith Williams (literary adviser to Messrs. Smith, Elder & Co.), at the instance of Ruskin's father (XVII. li.). For a reference by Ruskin to the volume, see *ibid.* It had the following title-page:—

> Selections | from the | Writings of John Ruskin, | Master of Arts, Oxon., | Author of "Modern Painters," "Seven Lamps of Architecture," | "Stones of Venice," etc. etc. | [quotation[1]] | With a Portrait. | London: | Smith, Elder and Co., 65 Cornhill. | M.DCCC.LXI. | [*The right of Translation is reserved.*]

Post octavo, pp. viii. + 440. Title-page (with blank reverse), pp. i., ii.; "Advertisement," p. iii.; List of works from which the selections are taken, p. iv.; Contents, pp. v.–viii.; Text, pp. 1–440. Imprint ("London: Smith, Elder & Co., Little Green Arbour Court, Old Bailey, E.C.") at the foot of the last page.

Issued in green cloth boards, lettered across the back: "Selections | from the | Writings | of | John Ruskin. | London | Smith, Elder & Co."—Price 6s.

The *First Edition* was issued on November 18, 1861. There was a reprint on July 1, 1862, and there were several later reprints.

The portrait (frontispiece) is F. Holl's engraving (given as frontispiece to Vol. XVI.): for particulars, see *ibid.*, p. lxx. The "Advertisement" is printed in Vol. XVII. p. l.

The Selections are given under six different heads—Scenes of Travel, Characteristics of Nature, Painting and Painters, Architecture and Sculpture, Ethical, and Miscellaneous. They are taken from the following passages:—

Modern Painters, vol. i.—Pref. to ed. 2, §§ 3–5, 24, 25, 32, 36–38, 40; pt. i. sec. i. ch. i. §§ 1 and *n.*, 5, ch. ii. §§ 1–9, ch. iv. §§ 1–4, ch. vi. §§ 1–3; pt. i. sec. ii. ch. ii. §§ 1–7; pt. ii. sec. i. ch. i. §§ 1–6, ch. ii. §§ 3–5, 8; pt. ii. sec. ii. ch. ii. §§ 2, 7, 8; pt. ii. sec. iii. ch. i. §§ 1–3, ch. iv. §§ 35–38; pt. ii. sec. iv. ch. ii. § 19; pt. ii. sec. v. ch. i. §§ 1, 2, 18–21, ch. ii. § 3, ch. iii. §§ 29, 30, 38, 39; pt. ii. sec. vi. ch. i. §§ 2–5, 16–18.

Vol. ii.—Pt. iii. sec. i. ch. i. §§ 2, 7, ch. ii. §§ 8–10, ch. iii. § 9, ch. iv. § 10, ch. v. §§ 3, 4, 15–17, ch. vi. § 7, ch. xiv. §§ 11, 12, 18, 19, ch. xv. §§ 8–12.

Vol. iii.—Pt. iv. ch. ii. §§ 7, 8; ch. iii. §§ 5–16, 20, 21; ch. iv. §§ 2, 3, 5, 6; ch. v. §§ 6–13; ch. vi. § 5; ch. vii. §§ 9, 19–21; ch. viii. §§ 6, 7; ch. ix. §§ 3, 4; ch. x. §§ 14, 15, 22; ch. xi. §§ 7–11; ch. xii. 6 *n.*, 8–10; ch. xiii. §§ 12–14, 27; ch. xiv. §§ 10–13, 29, 30, 33, 51, 52; ch. xvi. §§ 9–11, 24, 28, 29; ch. xvii. §§ 8, 9, 22–25, 35–37; ch. xviii. § 32.

Vol. iv.—Pt. v. ch. i. §§ 2, 3; ch. iii. §§ 21–24; ch. v. §§ 3–5, 21; ch. vii. §§ 3, 4; ch. viii. § 18; ch. x. §§ 4, 5; ch. xi. §§ 6–10; ch. xiii. §§ 11, 14; ch. xvi. §§ 13, 15–17, 20, 21; ch. xviii. §§ 4–7, 26; ch. xix. §§ 3–6, 9, 12, 31–33; ch. xx. §§ 3–5, 9, 13, 14, 28, 30.

[1] From *Modern Painters*, vol. v. pt. ix. ch. i. § 7 ("In these books of mine . . . forgotten or despised"): Vol. VII. p. 257.

Vol. v.—Pt. vi. ch. i. §§ 2–4, ch. viii. §§ 19, 20, ch. ix. §§ 4, 6–9, ch. x. §§ 2, 3, 7, 24, 25; pt. vii. ch. i. §§ 1, 2; pt. viii. ch. iv. §§ 20–23; pt. ix. ch. i. §§ 2–4, 12–15, ch. ii. §§ 1–4, 10–12, 14–16, 18, 19, ch. iii. §§ 1–5, 10, 11, 31–33, ch. iv. §§ 6, 12, ch. v. §§ 10–12, 17, 18, ch. vi. §§ 8, 9, 12, 14–20, ch. vii. §§ 1–3, 5–8, 11, 12, 16–23, ch. viii. §§ 12–15, ch. ix. §§ 1–8, ch. xi. §§ 3–6, 17–23, 25, ch. xii. §§ 5–9.

Seven Lamps.—Preface to ed. 2, § 7; Introductory, §§ 4–6; ch. i. §§ 1, 7–13, 15; ch. ii. §§ i, 16, 17, 19 ch. iii. §§ 1–9, 13, 17, 23, 24; ch. iv. §§ 8, 10, 12, 13, 16–23, 35–39; ch. v. §§ 2, 3, 5, 6, 21, 24; ch. vi. §§ 1, 3–6, 9, 10, 18–20; ch. vii. §§ 1, 2, 4–6.

Stones of Venice, vol. i.—Ch. i. §§ 17–21; ch. xix. §§ 11–13; ch. xx. §§ 3, 5, 6, 15–17; ch. xxi. §§ 3, 4, 11, 17, 18; ch. xxx. §§ 3–10.

Vol. ii.—Ch. i. §§ 1–7, 12–14; ch. ii. §§ 1, 2; ch. iii. §§ 1–7; ch. iv. §§ 10–20, 53, 54, 70 (end), 71; ch. v. §§ 30–32, 36; ch. vi. §§ 1–8, 11–17, 19–23, 28–32, 38, 39, 51–54, 56–60, 67–69, 78; ch. vii. §§ 46, 47.

Vol. iii.—Ch. i. §§ 41, 42, 46; ch. ii. §§ 28, 29, 34.

Harbours of England.—§§ 1–6 (*ad in.*), 13–15, 17.

Lectures on Architecture and Painting.—§§ 1 ("I remember a city . . ."), 11, 12, 16, 17, 31–33, 44, 45, 89–91, 129–130 (". . . take it for our subject").

Notes on the Royal Academy (1859), XIV. pp. 228, 253–254.

Political Economy of Art, §§ 7, 8, 50–53, 70, 71, 73–75, 103.

The Two Paths.—§§ 45, 46, 54–56 (". . . not an artist"), 57, 63, 72–74, 75 (I.), 91, 98, 99 (". . . sympathy and imagination"), 110, 131, 146, 148–155, 176, 177, 191–196.

The copyright of this volume of *Selections* expired in 1907, and unauthorised editions were issued :—

In Routledge's New Universal Library.
By A. Melrose (with introductory note by Horace G. Groser).
By Nimmo (with Bibliographical Introduction by William Sinclair).

1875: Ethical Selections

The following volume may have been authorised, though no precise information is now available :—

University of Madras. | B.A. Examination of 1877. | Selections | from the Writings of John Ruskin. | Ethical. | Edited by | D. Duncan, M.A., | Professor of Logic and Moral Philosophy, Presidency College, | Registrar of the University of Madras. | Printed for the University, | at the Lawrence Asylum Press, Mount Road, | by W. H. Moore. | 1875.

Octavo, pp. viii.+62. Half-title (with blank reverse), pp. i., ii.; Title-page (with blank reverse), pp. iii., iv.; Preface, p. v.; List of works from which selections are taken (*Modern Painters, Seven Lamps, Stones of Venice, Political Economy of Art, Two Paths*), p. vi.; Contents (with blank reverse), pp. vii., viii.; Text, pp. 1–62.

Issued in reddish-brown cloth boards, lettered across the front: "Ethical Selections."

A copy of this book, seldom met with in this country, is in the Bodleian Library.

1879: A School Reading-Book

Some "Extracts from Professor Ruskin's Works (Printed by express permission)" are included in pp. 236–244 of *The Whitelands Series of Standard Reading Books for Girls. Edited by Rev. J. P. Faunthorpe, M.A., Principal. Standard VI.*

For a reference to these selections, see XXXVII. 225. A few extracts from Ruskin were also given in the same author's *Household Science: Readings in Necessary Knowledge for Girls and Young Women* (1881): see XXVIII. 553 *n.*

1883: The Ruskin Birthday Book

The | Ruskin Birthday Book: | a Selection of Thoughts, Mottoes, and Aphorisms, | for every day in the year, | from the works | of John Ruskin, LL.D. | Honorary Student of Christ Church; Honorary Fellow of | Corpus Christi College; and Slade Professor | of Fine Art, Oxford. | Collected and Arranged | by | M. A. B. and G. A. | [*Quotation from "St. Mark's Rest"*[1]] | George Allen | Sunnyside, Orpington, Kent. | 1883.

Foolscap 4to, pp. iv.+282 (the pages unnumbered). Half-title (with blank reverse), pp. i., ii.; Frontispiece, portrait; Title-page (with imprint, "Chiswick

[1] "The only doctrine . . . its Creator" (Vol. XXIV. p. 371).

Press:—C. Whittingham and Co., Took's Court, | Chancery Lane," on the reverse), pp. iii., iv.; Text, pp. 1–282. Imprint repeated on reverse of the last page.

Issued on December 17 in mottled-grey paper boards, with white paper back label, which reads, "The | Ruskin | Birthday Book | 1883." 3000 copies (of which only 75 were in paper boards, the remainder being in cloth), 10s. Also 1000 large-paper copies (post 4to), 15s., of which 100 were issued in paper boards, the remainder in dull-red cloth: in the large-paper copies the portrait was pulled on India paper.

The portrait (an engraving by W. Roffe from a photograph) is given as frontispiece to Vol. XXIX. The Birthday Book was compiled by Miss Maud Bateman and Miss Grace Allen.

1884: Thoughts on Education

Some Thoughts on Education, dedicated to the Rt. Hon. Anthony John Mundella (Entrapped to give the sanction of his name on hearing that the little book contained No Flattery); by his Faithful Servant, S. A. Miller. 1884. (A. J. Roche, The Steam Press, Lewisham.)

The Second Part (pp. 49–109) consists of "extracts taken by permission from *Fors Clavigera*"; the Third (pp. 110–134), of extracts from several other of Ruskin's books.

1886: Notes on Millais, and on Holman Hunt

The *Notes on . . . Millais*, mentioned above (p. 19), included, besides original notes by Ruskin, numerous extracts from his previous writings.

Notes on the Pictures by Mr. Holman Hunt exhibited at the Rooms of the Fine Art Society, 1886. With Criticisms by John Ruskin, LL.D., D.C.L. . . . (London: William Reeves).—Octavo, pp. xxiii. + 40. Issued in green paper wrapper (1s.); and a large-paper ed. in brown-paper wrappers (2s. 6d.).

> This collected various notes on Holman Hunt, but contained nothing new. The compiler (as of the Notes on Millais) was Mr. A. Gordon Crawford (pseudonym for A. G. Wise.)

1888: Handbook to the National Gallery

Mr. E. T. Cook's *Handbook*, mentioned above (p. 20), included numerous selections from Ruskin's works.

1892: Thoughts about Women

Ruskin's Thoughts about Women. Collected from his more modern Works and arranged by Kate Stanley, F.R.B.S., Head Governess of Whitelands College, Chelsea. London: G. White, Steam Printer, 396 King's Road, Chelsea, S.W.—Octavo, pp. 16, in green paper wrappers, price 4d.

1893: "Selections" (2 Vols.)

> Selections from the Writings | of | John Ruskin, | D.C.L., LL.D., | Honorary Student of Christ Church, Honorary Fellow of Corpus | Christi College, and sometime Professor of | Fine Art in the University of Oxford. | First Series | 1843–1860 [Second Series | 1860–1888] | With a Portrait. | George Allen, | Sunnyside, Orpington, | and | Bell Yard, Temple Bar, London. | 1893. | [*All rights reserved.*]

Crown 8vo, Vol. i., pp. xv. + 524. Half-title (with blank reverse), pp. i., ii.; frontispiece, portrait (the same as in the *Selections* of 1861); Title-page (with blank reverse), pp. iii., iv.; prefatory note, pp. v., vi.; list of works from which selections are taken, pp. vii.–viii.; Contents, pp. ix.–xv.; Text, pp. 1–505; Index,

pp. 507–524. Imprint ("Printed by Ballantyne, Hanson & Co. | Edinburgh and London") at foot of last page.

The volume was edited by Mr. Collingwood, and it was stated in an introductory note that it was based (with some revision) on the *Selections* of 1861, including only passages from books issued up to 1860. A few passages were added from *Elements of Drawing*, *Arrows of the Chace*, *On the Old Road*, and one of the Turner Catalogues.

Vol. ii., pp. xii.+488. Frontispiece, portrait (photogravure from a photograph by Barraud, given as frontispiece to Vol. XXXIV.). List of works, pp. v., vi.; Contents, pp. vii.–xii. Text, pp. 1–468; Index, pp. 469–488. Imprint as before.

The second volume contains selections from the eleven volumes of the "Works Series," *Unto this Last*, *Ethics of the Dust*, *On the Old Road*, *Fors Clavigera*, *Mornings in Florence*, *St. Mark's Rest*, *Proserpina*, *Deucalion*, *Bibliotheca Pastorum*, *The Bible of Amiens*, *The Art and Pleasures of England*, *Præterita*, and *The Nature and Purpose of St. George's Guild*. The passages are arranged under the headings, "Art," "Education," "Ethics," "Economy," and "Religion."

First Edition, issued, vol. i. June, vol. ii. July, 1893, in green cloth lettered on the back, "Selections | from | The Writings | of | John Ruskin | First [Second] Series | 1843–1860 [1860–1888]. 5000 copies of each volume were issued; and there were the following reprints:—July 1894, 3000 of each volume; January 1, 1898, 1000 of vol. i., 400 of vol. ii.; January 1899, 1000 of each volume; March 1900, 1050 of vol. i., 850 of vol. ii.; September 1901, 1000 of each volume; January 1904, 1250 of vol. i., 1000 of vol. ii. The price was 6s. per volume, reduced January 1904 to 5s., and January 1907 to 3s. 6d. It will be seen that of this edition of the *Selections* alone 29,500 volumes were issued.

There was also a large-paper edition, large post 8vo, with the portraits pulled on India paper, 30s. the 2 vols. (reduced January 1903 to 21s.). 280 copies.

Pocket Edition (1905). Uniform with other volumes as described in Vol. XV. p. 6, the title-pages being

> Selections | from Writings | 1843–1860 [1860–1888] | By | John Ruskin | London: George Allen.

Vol. i. was issued in July, and vol. ii. in August, 4000 copies of the two volumes, price 2s. 6d. each (reduced January 1908 to 1s. 6d.).

Popular Edition (1907).—Printed from electrotype plates of previous eds.; the title-page as in the ed. of 1893, except for the words "Thirty-fifth thousand | London | George Allen, 156, Charing Cross Road | 1907." On the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh."

Pott 8vo, with gilt top and "J. R." monogram on the front cover. Price, each vol., 1s. net, in red cloth; 1s. 6d. net, in green leather.

1894: "Ruskin on Music"

The title-page of this volume of selections (strung together with some comment) is:—

> Ruskin on Music | Edited by A. M. Wakefield | "But ye maun learn to put the heart into it, man— | To put the heart into it" | Redgauntlet | George Allen, Sunnyside, Orpington | and | 156 Charing Cross Road, London | 1894 | [All rights reserved].

Medium 8vo, pp. x.+158. Half-title (with blank reverse), pp. i., ii.; Frontispiece ("Miniature of St. Cecilia," given in Vol. XXXIII. Plate XL. p. 489); title-page (with blank reverse), pp. iii., iv.; Dedication ("in loving memory of help given in its compilation, to Joan Ruskin Severn"), p. v.; Preface, p. vii.; Contents, p. ix.; Text, pp. 1–158. Imprint ("Printed by Ballantyne, Hanson & Co. | London and Edinburgh") at foot of the last page.

Issued, on April 19, 1894, in green cloth, lettered on the back, "Ruskin | on | Music." Price 5s. net. 2000 copies.

For further particulars of this book, see Vol. I. p. 266.

1894: "Ruskin on Education"

> Ruskin on Education | Some Needed but Neglected | Elements | Restated and Reviewed | by | William Jolly | London | George Allen, 156, Charing Cross Road | and at Orpington | 1894 | [*All rights reserved*].

Octavo, pp. xvi. + 167. Half-title (with blank reverse), pp. i., ii.; Title-page (with blank reverse) pp. iii., iv.; Preface, p. ix.; Contents, pp. xi.–xvi.; Text, pp. 1–167. Imprint ("Printed by Ballantyne, Hanson & Co. | Edinburgh and London") at the foot of the last page.

First Edition, issued September 1894, in green cloth, lettered on the back, "Ruskin | on | Education | W. Jolly | George Allen." 2000 copies, price 2s.

Second Edition, issued on March 26, 1907, in red cloth, similarly lettered, price 1s. This edition consisted of the unsold copies of the former, with a new title-page, on which the publisher's imprint became "London | George Allen, 156, Charing Cross Road | 1907 | [*All rights reserved*]."

For a summary of Ruskin's views on education, and a reference to Mr. Jolly's book, see Vol. XXVII. pp. lx.–lxxv.

1895: "The Principles of Art"

The Principles of Art as Illustrated by Examples in the Ruskin Museum at Sheffield.—Bibliog., Vol. XXX. p. 166.

1895: "The Ruskin Reader"

> The Ruskin Reader | Being Passages from | Modern Painters | The Seven Lamps of Architecture | and | The Stones of Venice | By | John Ruskin, D.C.L., LL.D. | Honorary Student of Christ Church, and Honorary Fellow | of Corpus Christi College, Oxford; and sometime | Slade Professor of Fine Art in the | University of Oxford | George Allen, Sunnyside, Orpington | and | 156, Charing Cross Road, London | 1895 | [All rights reserved].

Foolscap 8vo, pp. viii. + 216. Half-title (with blank reverse), pp. i., ii.; Title-page (with imprint, "Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press," on the reverse), pp. iii., iv.; Preface (by the editor, W. G. Colling ood), pp. v., vi.; Contents (with blank reverse), pp. vii., viii.; Text, pp. 1–190; Notes by the Editor, pp. 191–216 (imprint repeated at foot of last page).

A few elucidations, taken from Mr. Collingwood's Notes, will be found in the Addenda (below, pp. 351–352, 354).

First Edition, issued in green cloth, lettered on the front, "The | Ruskin Reader," and on the back, "The | Ruskin | Reader | George Allen." 2s. 6d.

Pocket Edition (1905).—Uniform with other volumes in the same edition (see XV. 6), the title-page being

> The | Ruskin Reader | Passages from | Modern Painters | The Seven Lamps of Architecture | The Stones of Venice | London: George Allen.

On the reverse, "September 1905. Ninth Thousand. All rights reserved." Price 2s. 6d. net (reduced January 1908 to 1s. 6d.).

Popular Edition (1906).—This appears to have consisted of copies of the previous editions, with a new title-page:—

> The | Ruskin Reader | Passages selected from | Modern Painters | The Seven Lamps of Architecture | The Stones of Venice | *Ninth Thousand* | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved].

On the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press."

Pott 8vo, gilt top, with "J. R." monogram on front cover. Price 1s. net, in red cloth; 1s. 6d. net, in green leather.

Justitia

Design by Burne-Jones for a Book by Ruskin

1895: "Studies in Both Arts"

Studies in Both Arts: | being | Ten Subjects | Drawn and Described | by | John Ruskin, D.C.L., LL.D., | Honorary Member of the Royal Society of Painters in Water-colours | and some time Slade Professor of Fine Art | in the University of Oxford. | George Allen, Sunnyside, Orpington, | and | 156 Charing Cross Road, London. | 1895.

15 inches × 11, pp. 72. Half-title (with blank reverse), pp. 1–2; title-page (with imprint on the reverse—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press"), pp. 3–4; Preface, p. 5 (with blank reverse); List of Plates, p. 7 (with blank reverse); list of "Illustrative Passages," p. 9 (with blank reverse); Text (each subject having a fly-title), pp. 11–72. Issued in white cloth, the front cover adapted (by Mr. Collingwood) from a design by Sir Edward Burne-Jones (here reduced). Price 21s. (reduced, July 1900, to 20s.)

The text of the Preface by W. G. Collingwood is as follows:—

"In the lately published *Poems of John Ruskin*, *The Poetry of Architecture*, and *Verona and other Lectures*, an attempt was made to present some of Mr. Ruskin's drawings in facsimile. The line-engravings, mezzotints, and lithographs in his earlier books, though fine examples of the celebrated engravers who produced them, are not, in many cases, other than translations of Mr. Ruskin's originals,—faithful, indeed, up to the point to which those styles of engraving can be faithful, but hardly rendering the characteristic handling and interesting personality of the draughtsmanship.

"Modern photogravure, however, and improved methods of chromo-lithography, give us the chance of an almost perfect rendering; the only drawback to which has been the miniature scale of most book-illustration. Many small sketches have been attempted in this way: a few larger drawings have been reduced to fit the limit of size, but lose much of their charm by the reduction.

"The present publication aims at a worthier representation of Mr. Ruskin's work. The plates, from drawings hitherto unpublished, and representing different periods and varying styles, have been produced on a larger scale, under Mr. Ruskin's personal direction and superintendence. The cover is from a design by Sir Edward Burne-Jones, Bart. The text has been selected to illustrate the subjects of the pictures; these forming a series of Studies in Both the Arts of which Mr. Ruskin is known as a master—the Art of Drawing, and that of Literature.

"Coniston, *August* 1895. W. G. C."

The design by Burne-Jones was made by the artist for *Unto this Last* or *Munera Pulveris*,[1] but not used. It was shown at the Ruskin Exhibition at Manchester in 1904 (No. 188), and is here reproduced (Plate I.). It was adapted for *Studies in Both Arts* by the omission of the lettering "Justitia," and the insertion of a scroll at the top, bearing the words "STVDIES: IN: BOTH: ARTS:" and another at the bottom "BY JOHN RVSKIN."

The following is a list of the drawings (with their places in this edition) and of the illustrative passages:—

1. "Porta Capuana, Naples" (XXXVI. Plate iii. p. 23).—*Præterita*, ii. ch. 3, § 49 (XXXV. 285–287).
2. "Vesuvius, 1841" (XXXV. Plate xiv. p. 288). *Letters to Dale*, ii. (I. 386–388), and *Præterita*, ii. ch. 3, § 50 (XXXV. 288).
3. "Archivolt in St. Mark's" (XI. Plate 16, p. 350). *Stones of Venice*, ii. ch. iv. §§ 26, 33, 34, 35, 36, 37 (X. 95–96, 101–106).
4. "Fondaco de' Turchi, Venice" (X. *Frontispiece*). *Stones of Venice*, ii. ch. v. (X. See p. 144 *n.*).
5. "Castelbarco Tomb, Verona" (IX. Plate D, p. 176). *A Joy for Ever*, § 76 (XVI. 66–67), and *Stones of Venice*, i. ch. ii. (IX. 175–177).
6. "Tomb of Can Signorio, Verona" (XI. Plate B, p. 90). *Verona*, §§ 18–20 (XIX. 439–441), and *Stones of Venice*, iii. ch. 2, § 56 (XI. 90).
7. "Münster" (XII. Plate v. p. 36). *Lectures on Architecture and Painting*, §§ 18, 49 (XII. 35–36, 71).
8. "Bonneville" (XXXVI. Plate xiii. p. 242). *Præterita*, ii. ch. 11, §§ 213, 214 (XXXV. 442–444).
9. "The North Side of the Valley of Chamouni" (V. Plate B, p. xx.). *Modern Painters*, vol. iv. ch. 13, §§ 9, 11, 12 (VI. 205, 207–209).
10. "The Mountains of Annecy, seen from the Brezon" (XVII. Plate vi. p. lxxii.). *Modern Painters*, vol. iv. ch. 16, §§ 26, 24 (VI. 301, 299).

[1] Not for *Sesame and Lilies* as stated in the Catalogue of the Ruskin Exhibition at Manchester (No. 188).

1898: "Bible References"

The Bible References | of John Ruskin | By Mary and Ellen Gibbs | London: George Allen. *Ruskin House* | 156 Charing Cross Road | mdcccxcviii.

Crown 8vo, pp. viii.+303. Half-title (with Mr. Allen's device on the reverse), pp. i., ii.; title-page (on the reverse, "All rights reserved," and the imprint, "Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press"), iii., iv.; "Preface," p. v.; "Abbreviations," p. vi.; Contents of "Subjects Alphabetically Arranged," pp. vii., viii. Text, pp. 1–276; Appendix I., Supplementary References, pp. 279–287; Appendix II., "The Books of the Bible as quoted or referred to in this volume," pp. 288–303. Imprint repeated at foot of last page.

Issued on January 25, 1898, in green cloth, lettered on the back, "The Bible | References | of | John Ruskin | George Allen." Price 5s. 3000 copies.

Pocket Edition (1905), uniform with other volumes in the same edition (see XV. 6). The title-page is

The Bible References | in the Works of | John Ruskin | London: George Allen.

Issued in March 1905. 4000 copies. 2s. 6d. (reduced, January 1908, to 1s. 6d.)

In the text, extracts are given from Ruskin's books under various heads (such as, "Aaron, Death of," "Abraham," "Adamite Fall"), the Bible-references being supplied in marginal notes. Appendix I. gives similar references (*e.g.*, "Abbot," "Alabaster"), but the passages from Ruskin are not cited. The book aims rather at being a volume of Biblical Selections than a complete concordance of Ruskin's Bible References. These will be found fully collected in the Index, XXXIX.

1900: "Thoughts from Ruskin"

Thoughts from | Ruskin | Chosen and Arranged | by | Henry Attwell | Knight of the Order of the | Oak Crown, etc. | With Portrait | London | George Allen, 156, Charing Cross Road | 1900 | [*All rights reserved*].

Crown 16mo, pp. l.+172. Half-title (with Mr. Allen's device on the reverse), pp. i., ii.; frontispiece, portrait; Title-page (with imprint, "Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press," on the reverse), pp. iii., iv.; Prefatory Note, pp. v., vi.; Biography, pp. vii.–l.; Text, pp. 1–166; Index, pp. 167–172 (imprint repeated at foot of last page).

Issued on November 12, 1900, in olive-green cloth, with gilt tops; lettered on the front with pansies and "Thoughts | from | Ruskin," and on the back, "Thoughts | from | Ruskin | George | Allen." 4000 copies. Reprinted, March 1901, 2000; December 1901, 2000; December 1903, 2000. Price 2s.

1900: "Turner and Ruskin" (2 Vols.)

Turner & Ruskin | An Exposition of the Work of | Turner from the Writings | of Ruskin | Edited | With a Biographical Note on Turner | By Frederick Wedmore | Ninety-one Illustrations | in Two Volumes | Vol. I. [Vol. II.] | London | George Allen, 156, Charing Cross Road | 1900 | *All rights reserved.*

Imperial 4to (16 in. × 11). Issued on December 7, 1900, in blue cloth, lettered on the front, "Turner | and | Ruskin"; and on the back, "Turner | and | Ruskin | Vol. I. [Vol. II.] | Edited by | F. Wedmore | George Allen." Price £7, 7s. (reduced, July 1903, to £5, 5s.). 850 copies. There were also 160 special copies, with the plates duplicated on India paper, price £15, 15s.

Volume I.—Frontispiece, the Portrait of Turner in the Ruskin Collection (in this edition, frontispiece to Vol. XIII.). "Memorandum" by the Editor, pp. v., vi. Contents (of both vols.), pp. vii.–xii. List of Illustrations (Vol. I.), pp. xiii.–xvii. "Acknowledgment," p. xix. "A Note on Turner," by the Editor, pp. xxi.–xxxii.

Selections from Ruskin's writings on Turner, and photogravure plates from Turner's works, pp. 1–156. Opposite p. 1 is Millais' portrait of Ruskin at Glenfinlas (in this edition, frontispiece to Vol. XII.). Imprint (on reverse of title-page and at foot of p. 156), "Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press."

Volume II.—Frontispiece, W. Parrott's Portrait of Turner (in this edition, Plate XXX. in Vol. XXX.). Opposite p. v., Arthur Severn's portrait of Ruskin (frontispiece to the present volume of this edition). Contents (Vol. II.), pp. v.–viii. List of Illustrations, pp. ix.–xii. Selections, etc., as before, pp. 157–364. Imprint as before.

1902: "Pen Pictures from Ruskin" (2 Vols.)

Pen Pictures from | Ruskin | Selected and Arranged | By | Caroline A. Wurtzburg | With portrait | I. [II.] | London | George Allen, 156, Charing Cross Road | 1902 | [*All rights reserved*].

Crown 16mo, Vol. i., pp. viii.+204. Half-title (with Mr. Allen's device on the reverse), pp. i., ii.; frontispiece (portrait, 1856); Title-page (with imprint, "Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press," on the reverse), pp. iii., iv.; Contents, pp. v.–viii.; Text, pp. 1–201; Index, pp. 202–204. Imprint, "Printed by Ballantyne, Hanson & Co. | Edinburgh & London," at the foot of the last page.

Vol. ii., pp. viii.+196. Frontispiece (portrait, 1882). Pp. i.–viii. as before; Text, pp. 1–193; Index, pp. 194–196. Imprint as before.

Issued in green cloth, uniform with *Thoughts from Ruskin*. Price 2s. each vol. Vol. i. was issued on November 15, 1901, 5000 copies; reprinted, December 1905, 1000. Vol. ii., on March 18, 1902, 3000 copies; reprinted, December 1905, 1000.

Vol. i. contains extracts dealing with "Men and Women," "Animals," "Trees and Plants"; Vol. ii., "Places," "Nature-Studies," and "Things in General."

The portrait in vol. i. is from the photograph reproduced in Vol. XXXVI. (frontispiece); that in vol. ii. is from the photograph reproduced in Vol. XXIX. (frontispiece).

1903: Dante References

Comments of John Ruskin | on the Divina Commedia | Compiled by | George P. Huntington | With an Introduction By | Charles Eliot Norton | Boston and New York | Houghton, Mifflin and Company | The Riverside Press, Cambridge | 1903.

Crown 8vo, pp. xiv.+201. Editor's Preface, pp. v.–vii.; Norton's Introduction, pp. ix.–xiv.; Selections from Ruskin, pp. 1–201, arranged under the following heads:—Dante, Dante and other Poets and Painters, Dante's Interpreters, Some Characteristics of the Divina Commedia, The Source and Inspiration of the Divina Commedia, Inferno, Purgatorio, Paradiso.

The compiler remarks in his Preface that "the selections form an extensive commentary on the poem. Of the *Inferno* all but two, and of the *Purgatorio* all but three of the cantos are referred to; and of the *Paradiso* more than one half." Ruskin's comments, as also his quotations and references without comment (not included in Mr. Huntington's book), are collected in the index to this edition (Vol. XXXIX.).

Mr. Norton in his Introduction says: "No other great English writer has shown such familiarity with the *Divine Comedy* as Mr. Ruskin. The references to it scattered through his writings . . . form a comment on the poem, partial and irregular indeed, but of peculiar interest."

1906: "Ruskin Treasuries"

A series of 12 little books, demy 32mo, in blue cloth, 6d. each net, issued by George Allen. The subjects of the volumes are "Architecture," "Art," "Economy," "Education and Youth," "The Dignity of Man," "Girlhood," "Liberty and Government," "Maxims," "Religion," "Of Vulgarity," "Wealth," and "War."

(*ii.*) SELECTIONS FROM SINGLE WORKS

1854.—*On the Nature of Gothic Architecture and herein of the True Functions of the Workman in Art.* Separate reprint of *Stones of Venice*, vol. ii. ch. vi.—Bibliog., X. lxviii.–lxx. (and see Addenda, below, p. 313).

1857.—*Notice of the Paintings by Tintoretto, in the Scuola di San Rocco, at Venice. Extracted from Mr. Ruskin's "Stones of Venice"*—Bibliog., XI. xxxii.

1874.—*Catalogue of the Plates of Turner's Liber Studiorum, with an Introduction and Notes with heliotype facsimiles* (of some of the plates). Cambridge (Mass.)—Introduction, etc., by Professor Norton. The notes include numerous quotations from *Modern Painters.*

1874.—*Our Sketching Club*, by the Rev. R. St. John Tyrwhitt, contained voluminous extracts from *The Elements of Drawing.*—See XV. 6.

1875.—*Frondes Agrestes.* (Selections from *Modern Painters.*)—See above, p. 31.

1876.—*A Letter to Young Girls.* (Reprints from *Fors Clavigera.*)—See above, p. 14.

1884–1885.—*In Montibus Sanctis.* (Reprints from *Modern Painters.*)—See above, p. 18.

1885.—*Cœli Enarrant.* (Reprints from *Modern Painters.*)—See above, p. 19.

1887.—*The Rights of Labour.* (Selections from *Unto this Last.*)—For bibliog., etc., see XVII. 9, 10.

1887.—An unauthorised book, in 2 vols., with the following title-page:—

> Turner's | Rivers of France | With an introduction by John Ruskin | and | Steel Engravings | selected from the originals of | J. M. W. Turner, R.A. | Described by Leitch Ritchie | the companion of Turner during his tour through France | With a Biography of the Artist | By Alaric A. Watts | Vol. I. [Vol. II.] | London | The London Printing and Publishing Company, Limited | New York: A. W. Gittens.

Demy 4to; vol. i., pp. lxii.+144; vol. ii., pp. iv.+192. Issued in cloth boards.—The so-called "Introduction by John Ruskin, LL.D.," vol. i. pp. i.–viii., is not an original composition, but consists of garbled extracts from *Modern Painters.*

1899.—*Readings in "Fors Clavigera."*—For bibliog., etc., see XXVII. civ.–cvi.

(*iii.*) SOME AMERICAN SELECTIONS

Selections from Ruskin issued in America are innumerable. The following list includes several of the more important. It omits large numbers of "Cameos," "Gems," "Readings," and "Anthologies" from Ruskin. "Ruskin Calendars" have also been common; such as *A Ruskin Time and Tide* (1885), containing chromo-lithographs in the Christmas-card style, with extracts from his books.

1866.—*Precious Thoughts: Moral and Religious. Gathered from the Works of John Ruskin by Mrs. Louisa C. Tuthill.* New York: John Wiley & Sons.

Often reprinted; *e.g.*, in 1881, pp. 349. By the same compiler are two other volumes of selections entitled *Precious Thoughts* and *Choice Selections;* these three volumes, often sold together in ornamental boxes and bindings, have had a specially wide vogue.

1873.—*A Hand-Book of Art Technicalities and Criticisms, selected from the Works of John Ruskin, and arranged and supplemented by Rev. W. H. Platt, for the use of the Intelligent Traveller and Art Student, with a new Glossary of Art Terms and an Alphabetical and Chronological List of Artists.* Illustrated. Wiley & Sons, New York. 12mo.

Often reprinted, in various forms; *e.g.*, in 1877 (pp. 485), under the following title:—

> Art Culture: a Hand-book of Art Technicalities and Criticisms, selected from the Works of John Ruskin and arranged and supplemented by Rev. W. H. Platt, for the use of Schools and Colleges. New York: John Wiley & Sons.

1878.—*Pearls for Young Ladies. From the later works of John Ruskin. Selected and arranged by Mrs. Louisa C. Tuthill.* New York: John Wiley & Sons.

1879.—*Appleton's New Handy Volume Series. Ruskin on Painting.* With a Biographical Sketch. New York.

The Selections are from *Modern Painters.* "Sketch," pp. 7–23.

1879.—*Letters and Advice to Young Ladies on Dress, Education, Marriage, etc. Selected from Ruskin's Writings.* New York: John Wiley & Sons.

1882.—*The True and the Beautiful in Nature, Art, Morals, and Religion, selected from the Works of John Ruskin . . . with a Notice of the Author by Mrs. L. C. Tuthill.* New York: John Wiley & Sons, pp. 452.

1885.—*Readings from Ruskin. Italy. With an Introduction by H. A. Beers.* Boston: Chautauqua Press. "Garnet Series." Pp. 152.

Mostly from the *Poetry of Architecture* and *Stones of Venice.* The editor was Professor of English Literature in Yale College.

1886. *Thoughts of Beauty and Words of Wisdom from the Writings of John Ruskin. Edited with an introduction by Rose Porter.* Boston: D. Lothrop Co. Pp. 290.

1888.—*Selections from Ruskin (On Reading and Other Subjects). By Edward Ginn. With Notes and a Sketch of Ruskin's Life, by D. H. M.* Boston: Ginn & Co. Pp. 146.

Abridgments for school use from *Sesame* and *Crown of Wild Olive.*

1890.—*An Introduction to the Writings of John Ruskin. By Vida D. Scudder, M.A., Wellesley College.* Boston and New York.

Introduction, pp. 1–28; Extracts, pp. 29–246; Notes, 247–259. A volume in "The Student's Series of English Classics."

1890.—*Ideas of Truth from Ruskin.* "Literary Gem Series." New York: Putnam.

1892.—*Cameos from Ruskin.* Arranged by M. E. Cardwill. New York: Maynard.

1894.—*Essays and Letters selected from the Writings of John Ruskin, with introductory interpretations and annotations by Mrs. Lois G. Hufford.* Boston: pp. 441.

Sesame and Lilies, Unto this Last, and *Queen of the Air* are fully given. The compiler is teacher of English Literature in the High School of Indianapolis.

1895.—*Early Renaissance and other Essays on Art Subjects.* Selections from Ruskin. Arranged by J. M. Hoppin. Boston.

1898.—*Selections from Ruskin.* "Little Masterpieces" Series.

(*iv.*) FOREIGN SELECTIONS

These have been numerous in German and Swedish. The principal German Selections are as follow:—

1895.—*Was wir lieben und pflegen müssen. Eine Sammlung Natur-Ansichten und Schildermegen aus den Werken des John Ruskin. Aus dem Englischen übersetzt und zusammengestellt von Jakob Feis.* Strassburg, J. H. Ed. Heitz (Heitz und Mündel).—Small 8vo, pp. 158, issued in brown cloth, 2m. Introduction, pp. 11–34; extracts from various books (mainly *Modern Painters*), pp. 35–158.

1896.—*Wie wir arbeiten und wirthschaften müssen. Eine Gedankenlese aus den Werken des John Ruskin. Aus dem Englischen übersetzt und zusammengestellt von Jakob Feis.* Strassburg, J. H. Ed. Heitz (Heitz und Mündel).—Small 8vo, pp. 240, issued in grey cloth, 3m. Introduction, pp. 1–46. Translations from *Unto this Last*, pp. 47–165; extracts from other books, pp. 167–240.

A *second* and revised edition has been published.

1898.—*Wege zur Kunst. Eine Gedankenlese aus den Werken des John Ruskin. Aus dem Englischen übersetzt, zusammengestellt und eingelestet von Jakob Feis.* Strassburg, J. H. Ed. Heitz (Heitz und Mündel). 4 vols.—Small 8vo, issued in green cloth. Vol. i., pp. xxxviii. (Introduction)+170, extracts from various books. 2m. 50. A *second* and revised edition has been published. Vol. ii. ("II. Gothik und Renaissance"), pp. 124, extracts from *The Stones of Venice*, 2m. A second and revised edition has been published. Vol. iii. ("III. Vorlesungen über Kunst"), a translation of the greater part of *Lectures on Art:* see XX. 7. Vol. iv. ("IV. Aratra Pentelici"), a translation of the greater part of that work: see XX. 188.

1899.—*Aphorismen zur Lebensweisheit. Eine Gedankein lese aus den Werken des John Ruskin. Aus dem Englischen übersetzt und zusammengestellt von Jakob Feis.* Strassburg, J. H. Ed. Heitz (Heitz und Mündel).—Small 8vo, pp. vii.+180, issued in red cloth, 2m. 50. Extracts from various books.

A *second* and revised edition has been published.

1904.—*John Ruskin. Menschen Untereinander. Auszüge aus seinen Schriften. Auswahl und Übersetzung von Maria Kühn.* Düsseldorf und Leipzig, Karl Robert Langewiesche.—Small 8vo, pp. 228, issued in blue-grey cloth, 3m. 5th thousand. Extracts from various books.

The Swedish Selections are, as will be seen, adapted from the German:—

1900.—*Huru vi rätt skola förstan konsten. Tankar om konstens betydelse alla konstens vänner tillägnade.* (Stockholm: Geber.)—Adapted from *Wege zur Kunst;* translated by O. H. Dumrath ("Dedicated to all friends of art").

1897.—*Huru vi skola arbeta og hushålla. Tankar om nationalekonomiens första grunder. Alla människoväntiga arbetsgifvare tillägnade* (Stockholm: Hey'l). Adapted from *Wie wir arbeiten;* translated into Swedish by O. H. Dumrath ("Dedicated to all philanthropic employers").

1900.—*Hvad Venedigs Stenar lära. Tankar om arkitekturens förfall. Alla vänner af ädel byggnadskonst tillägnade* (Stockholm: Hey'l).—Adapted from *Die Steine von Venedig* (see IX. lviii., lix.). Same translator ("Dedicated to all friends of noble architecture").

1898.—*Hvad vi skola tro och verka för. Tankar om religion och moral. Alla människokärlekens vänner tillägnade* (Stockholm: Hey'l, 1898; second edition, 1900; third, Björck & Börjesson, 1906).—Adapted from *Aphorismen zur Lebensweisheit.* Same translator ("Dedicated to all friends of philanthropy").

1903.—*Huru vi kunna göra vår lycka eller hindra den. Tankar om arbetet och dess välsignelse, alla rättskaffens arbetare tillägnade* (Stockholm: Geber).—Selections from *Fors Clavigera* ("How we can make or mar our happiness. Thoughts about work and its blessing, dedicated to all right-doing workers"). Translated by O. H. Dumrath.

A Spanish book of selections has the following title-page:—

Obras Escogidas de J. Ruskin. Traducidas del Inglés por Edmundo González-Blanco. Madrid: La España Moderna. 2 vols., pp. 414, 379. (7 Pesetas each vol.) Paper wrappers.

There is also a French volume of selections (now in a second edition):—

1909.—*Ruskin: Pages Choisies. Avec une Introduction de Robert de la Sizeranne.* Paris: Hachette—3 fr. 50. Introduction, pp. v.–xxxvi.; "La Nature," pp. 1–76; "L'Homme et les Animaux," pp. 77–110; "L'Art," pp. 111–175; "La Vie," pp. 177–262; Bibliography of French editions and criticisms of Ruskin, pp. 263–264; Contents, pp. 265–266.

(*v.*) UNAUTHORISED ENGLISH SELECTIONS

The expiry in 1907 of copyright in many of Ruskin's Works led to the appearance of numerous unauthorised volumes of selections, such as the following:—

Booklovers' Booklets. The Mirror of the Soul and other Noble Passages from John Ruskin. London: H. R. Allenson, Limited.

The Pocket Ruskin. Being Aphorisms and Passages from the Works of John Ruskin. Chosen by Alfred H. Hyatt. London: Chatto & Windus. 1907.

Some Sayings from the Works of John Ruskin; Edited by Rudolf Dircks. Siegle, Hill & Co. Introduction by the Editor, pp. 5–10.

Great Thoughts from Ruskin. London: Truslove & Hanson, Ltd.

The Pocket Ruskin. Edited by Rose Gardner (Routledge: a volume in the "Wayfaring Books" Series). 1907.

Pearls of Thought from the Lectures, Writings, and Correspondence of John Ruskin. Selected by Freeman Bunting. Gay & Bird, 1907. Biographical Note, pp. ix.–xxxv.

The Ruskin Nature Reader. Being a Collection of Literary Extracts to accompany a Course of Nature Study. Senior Book. London: J. M. Dent. (Extracts from R., and many other writers, with some poor process-blocks from plates in *Modern Painters.*)

A Ruskin Calendar. Compiled by Rev. Albert E. Sims. George G. Harrap & Co., 1908. (With Richmond's portrait of Ruskin (in the National Portrait Gallery) as frontispiece.)

The Ruskin Nature Reader . . . Intermediate Book. 1909. (Includes extracts from *The King of the Golden River* and *Modern Painters.*)

Selections from Ruskin. Edited by H. Hampshire. A volume in "Bell's English Texts for Secondary Schools." 1909.

Insight and Imagination of John Ruskin. Passages selected and arranged by Norman J. Davidson. Seeley & Co. (A volume in the "Elzevir Library.") 1909.

A Golden Week, and *A Golden Month.* Extracts. Hodder & Stoughton. 1910.

The following was an authorised publication:—

The Ruskin Calendar for 1908. Raphael Tuck & Sons.—Coloured prints after pictures by Turner, with extracts from Ruskin.

D. LECTURES, ETC.

In this Division a Chronological List is given of all Lectures, Addresses, and Speeches delivered by Ruskin. Evidence given before Royal Commissions is also included.

References are appended (1) to the places where such of the Lectures as were printed by Ruskin are included among his works; or (2) where the lectures were not so printed, to the places in this edition where Reports of them are given; and (3) to the places, similarly, where fuller bibliographical particulars will be found.

Where "*(Ruskiniana)*" is added, it means that the report was included in the volume of 1891 so entitled, for which see above, p. 21. The addition of "*(O. O. R.)*" similarly means that the report appeared in *On the Old Road* (1885).

1837–1856

1837.—February 14. A paper at the Meteorological Society "On the Formation and Colour of such Clouds as are caused by the Agency of Mountains." Recorded but not printed: see I. 206 *n.*

1838.—Four speeches at the Oxford Union. Recorded but not reported: see I. xxxv. *n.*

1853.—November 1, 4, 15, 18. *Architecture and Painting,* at Edinburgh. Printed in 1854 (see above, p. 8); for list of reports in the newspapers, see XII. xxxvi.–xxxvii. *n.*

1854.—November 11, 25, December 9. *Decorative Colour.* Architectural Museum, Westminster. Three Lectures, reported in various newspapers.—XII. 474–508. Bibliog., *ibid.*, lxvi., 474 *n.* (*Ruskiniana.*)

1855.—July 19. An Address at a Conversazione held at the Architectural Museum, the Rev. F. D. Maurice in the chair. Not reported.

1856.—"Recent Progress in Design," report of an address in the *Journal of the Society of Arts,* March 14, 1856.—XVI. 427–430. Bibliog., *ibid.,* 427 *n.* (*Ruskiniana.*)

1856.—An Address to the Workmen at the Oxford Museum, report in *Jackson's Oxford Journal,* April 26, 1856. XVI. 431–436. Bibliog., *ibid.,* 431 *n.* (*Ruskiniana.*)

1857

January 23.—*Imagination in Architecture.* Conversazione of the Architectural Association.—Printed as Lecture iv. in *The Two Paths.* Reported in the *Builder,* January 31.

April 3.—*The Value of Drawing.* Soirée of the St. Martin's School of Art. Report in the *Building News,* April 10, 1857.—XVI. 437–447. Bibliog., *ibid.,* 437 *n.* (*Ruskiniana.*)

April 6.—Evidence, in *Report of the National Gallery Site Commission, 1857.*—XIII. 539–553. Bibliog., *ibid.,* 539 *n.* (*O. O. R.*)

April.—*Thomas Seddon.* A speech at Mr. Holman Hunt's house. Report in *Memoirs of Thomas Seddon.*—XIV. 465 *n.*

May 6.—*Thomas Seddon.* Address at the Society of Arts. Reported in the *Journal of the Society of Arts.*—XIV. 464–470. Bibliog., *ibid.*, 465–466 *n.* (*Ruskiniana.*)

June.—*Preservation of Italian Pictures.* Meeting of the Arundel Society. Report, *Times,* June 26.—XVI. 448. (*Ruskiniana.*)

July 10, 13.—*The Political Economy of Art.* Manchester Athenæum. Printed as a book (see above, p. 8). Reports in various papers: see XVI. 5.

October.—*French Manners and Customs.* At the Working Men's College. *Working Men's College Magazine,* October 1860.—XVI. lxix. *n.*

In the *Working Men's College Journal,* June 1908, vol. x. p. 343, Mr. J. P. Emslie gives the following reminiscences of this lecture, which was delivered "at the request of some students of the College who were about to make an excursion into Normandy." In addressing them, Ruskin said that he could only tell them of some of the notable things of Normandy, not give them practical instructions for travelling, nor tell them what to take, as each man knew best what it was that he liked to travel with. "So," he said, "each one of you will take what he pleases in his knapsack; but there's one thing which I hope that every one of you will put into his knapsack, and that is, plenty of Patriotism. I wish you to understand me in this matter: by patriotism I mean, not only that you should love your country, as you ought to do that; but you should also love other people's country. So many people go abroad only for the purpose of vaunting England to the disparagement of other nations, and they cause a great deal of ill-feeling in consequence. This ought not to be. You ought to love your country, just as you love your father and mother; but you must remember that other people love their country, and their father and mother; and to be always praising your country and speaking ill of other countries is as if you were to say, 'Oh! my father and mother are very good people, but your father and mother are very bad people.'"

1858

January 13.—*Conventional Art.* South Kensington Museum. Printed as Lecture i. in *The Two Paths.* For reports, see XVI. 245, lv. *seq.*

February 16.—*Work of Iron.* Tunbridge Wells. Printed as Lecture v. in *The Two Paths.* Report, *Tunbridge Wells Gazette,* February 19. See XVI. lx.

March 19.—An address at the Working Men's College. Not reported, but noted—XVI. lxviii.

April 15.—*The Study of Art.* St. Martin's School of Art.—XVI. 455–460. Bibliog., *ibid.*, 455 *n.* (*Ruskiniana.*)

October 14.—*Education in Art.* Social Science Congress. Printed in *A Joy for Ever.*—Bibliog., XVI. 6.

October 29.—*Inaugural Address.* Cambridge School of Art. Printed as a pamphlet (see above, p. 9).

1859

February 15.—*Venetian Architecture.* Architectural Photographic Association.—XVI. 461–468. Bibliog., *ibid.*, 461 *n.*

February 22.—*The Unity of Art.* Manchester School of Art. Printed as a pamphlet (see above, p. 9), and also as Lecture ii. in *The Two Paths* (XVI.).

March 1.—*Modern Manufacture and Design.* School of Design, Bradford. Reported in *Bradford Observer,* March 3, 1859, and thence in *Working Men's College Magazine,* May 1859, pp. 90, 122. Included in *The Two Paths* as Lecture iii. (XVI.).

May 2.—*Switzerland.* Working Men's College. Not reported.

1860

March 3.—*Religious Art.* Working Men's College.—XVI. 469–471. Bibliog., *ibid.*, 469 *n.* (*Ruskiniana.*)

Evidence, in *Report of the Select Committee on Public Institutions, March 1860.*—XVI. 472–487. Bibliog., *ibid.*, 472 *n.* (*O. O. R.*)

1861

April 2.—An Address at St. George's Mission Working Men's Institute. Not reported; announced in the *Working Men's College Magazine*, 1861, p. 73.

April 19.—*Tree Twigs.* A lecture at the Royal Institution. Reported (with illustrations) in the *London Review*, April 27, 1861. Abstract of the same lecture in *Proceedings of the Royal Institution, vol. iii.*—VII. 467–478. Bibliog., *ibid.*, 467 *n.*, 476 *n.* (*O. O. R.*)

June 6.—*Illuminated Manuscripts.* Society of Antiquaries. Report and bibliog., XII. 481–482 *n.* (*Ruskiniana.*)

June 13.—*Architecture in France.* Ecclesiological Society.—XIX. 461–464. Bibliog., *ibid.*, 461 *n.* (*Ruskiniana.*)

1862

November 29.—*Reform.* Working Men's College.—XVII. 324–325 *n.* Bibliog., *ibid.*

1863

June 5.—*On the Forms of the Stratified Alps of Savoy.* Royal Institution. Reported in the *London Review*, June 13, 1863. Abstract of the lecture at the Royal Institution in *Proceedings of the Royal Institution, vol. iv.*, and (with illustrations) in *The Geologist.*—XXVI. 3–17. Bibliog., *ibid.*, 2. (*O. O. R.*)

Evidence, in *The Report of the Commissioners appointed to inquire into the present position of the Royal Academy, 1863.*—XIV. 476–489. Bibliog., *ibid.*, 476 *n.* (*O. O. R.*)

1864

January 30.—An Address at the Working Men's College. Not reported.

April 21.—*Traffic.* Town Hall, Bradford. Reported in *Bradford Observer*, April 28. Printed as Lecture ii. in *The Crown of Wild Olive.* A note from the newspaper report is added in XVIII. 433 *n.*

December 6.—*Kings' Treasuries.* Rushholme Town Hall, Manchester. Reported in *Manchester Examiner*, etc., December 7 (Bibliog., XVIII. 5). Printed as Lecture i. in *Sesame and Lilies.* Additional passages from the newspaper reports, XVIII. pp. 53 *n.*, 57 *n.*, 78 *n.*, 79 *n.*

December 7.—*An Address to Boys.* Manchester Grammar School.—XVIII. 555–557. Bibliog., *ibid.*, p. 555 *n.*

December 14.—*Queens' Gardens.* Town Hall, Manchester. Reported in the *Manchester Examiner*, etc., December 15 (Bibliog., XVIII. 5). Printed as Lecture ii. in *Sesame and Lilies.* For an additional passage from the newspaper reports, see XVIII. 127 *n.*

1865

January 24.—*Work and Play.* Working Men's Institute, Camberwell. Reported in the *Art Journal*, March 1865, p. 94. Printed as Lecture i. in *The Crown of Wild Olive.*

February 18.—An Address at the Working Men's College. Not reported.

May 15.—*Architecture in our Schools.* Royal Institute of British Architects.—See above, p. 10.

November 18.—*Competition and Mechanical Art.* Working Men's College.—XIX. 465–468. Bibliog., *ibid.*, 465 *n.* (*Ruskiniana.*)

1866

February 16 (see below, p. 345 *n.*).—*War.* Royal Military Academy, Woolwich.—See above, p. 10.

September 7.—*Governor Eyre.* Meeting of the Eyre Defence Fund.—XIX. 552–554. Bibliog., *ibid.*, 552 *n.* (*Ruskiniana.*)

October 9.—The Progress of Natural Science. Harrow School.—XXVI. xlix. *n.*

1867

May 24.—*The Relation of National Ethics to National Arts.* The Rede Lecture at Cambridge.

Printed for the first time in this edition—XIX. 163-194. Bibliog., *ibid.*, 162.

June 7.—*On the present State of Modern Art with reference to the advisable arrangements of a National Gallery.* Royal Institution.

Printed for the first time in this edition—XIX. 197-229. Bibliog., *ibid.*, 196.

October 12.—*Crystallization.* Harrow School.—XXVI. xlix. *n.*

> "When I was a master at Harrow," said Dean Farrar, "he did me the great kindness to come, at my request, and deliver a truly delightful lecture on crystallography to the Harrow Boys, and, in memory of his visit, he gave them the lovely collection of crystals which, if you ever visit Harrow, you may still see in their Vaughan Library" ("Ruskin as a Religious Teacher," in *St. George*, vol. ii. p. 3).

1868

May 13.—*The Mystery of Life and its Arts.* Royal College of Science, Dublin.—See above, p. 11.

July 14, 15.—*Trade Unions and Strikes.* Meetings of the Social Science Association.—XVII. 536–539. Bibliog., *ibid.*, 536 *n.*, 538 *n.* (*Ruskiniana.*)

July 18.—*The Three-Legged Stool of Art.* West London School of Art.—XIX. 469. Bibliog., *ibid.*, *n.* (*Ruskiniana.*)

1869

January 29.—*The Flamboyant Architecture of the Valley of the Somme.* Royal Institution.—There was a short report of the lecture in the *Daily Telegraph*, February 2. The lecture is for the first time printed in this edition (see above, p. 11).

For the Catalogue printed for this lecture, see also above, p. 11.

March 9.—*Greek Myths of Storm.* University College, London. Reported in the *Architect*, March 20, vol. i. 154–155. Printed, with modifications, as Lecture i. of *The Queen of the Air.*

March 15.—*The Hercules of Camarina.* South Lambeth School of Art. Not reported. Printed in *The Queen of the Air.*

December 14.—*The Future of England.* Royal Artillery Institution, Woolwich. Not reported. Printed as shown above, p. 11 (under 1870).

1870

February 4.—*A Talk respecting Verona and its Rivers.* Royal Institution. Bibliog. of newspaper reports, XIX. 427. Abstract of the lecture in the *Proceedings* of the Institution. The abstract was reprinted in *O. O. R.* in 1885; the complete lecture was afterwards printed in *Verona and other Lectures*, 1894 (see above, p. 21).—XIX. 429–448. Bibliog., 427–428 (and see Addenda, below, p. 371).

For the Catalogue printed for the lecture, see above, p. 11.

February and March.—*The Limits and Elementary Practice of Art.* Ruskin's Inaugural Course as Slade Professor at Oxford. Printed as *Lectures on Art.* For dates, and Bibliog. of reports, see XX. 5.

November and December.—*The Elementary Principles of Sculpture.* Ruskin's Second Oxford Course; printed as *Aratra Pentelici.* For dates, and Bibliog. of reports, see XX. 185.

December 13.—*The Story of Arachne.* Woolwich Arsenal. Printed in *Verona and its Rivers* (see above, p. 21). Reported in the *Daily Telegraph*, December 14: see XX. 371 *n.*

1871

January and February.—*Landscape.* Oxford lectures. Printed in 1897 as *Lectures on Landscape* (see above, p. 22). For Bibliog. note of the reports in 1871, see XXII. 5. (*Ruskiniana.*)

June.—*The Relation between Michael Angelo and Tintoret.* Oxford lecture. See above, p. 12, and for particulars of the lecture, see XX. 185, XXII. 75.

1872

January 13.—*The Bird of Calm.* Woolwich. Printed as Lecture ix. of *The Eagle's Nest* (see above, p. 12). An additional passage from the MS. of the Woolwich lecture, XXII. 239–240 *n.*

February and March.—*The Relation of Natural Science to Art.* The Oxford course printed as *The Eagle's Nest.* For particulars of the lectures as delivered, see XXII. 115.

November and December.—*Sandro Botticelli and the Florentine Schools of Engraving.* The Oxford course printed as *Ariadne Florentina* (see above, p. 14). For particulars of the lectures as delivered, see XXII. 293.

1873

March and May.—*English and Greek Birds as the Subjects of Fine Art.* Three Oxford lectures. The first two were printed in *Love's Meinie* (see above, p. 17). The third ("The Chough") is printed for the first time in this edition, XXV. 152–172. Bibliog., *ibid.*, 5.

May 10.—*The Wing of the Swallow.* Eton College. Substantially the same as the second of the Oxford lectures ("The Swallow"). Reported in the Minute Book of the Eton Literary and Scientific Society and noticed in the *Eton College Chronicle.*—XXXIV. 627–628. Bibliog., *ibid.*, 627, and XXV. 5.

May 17.—*The Beak of the Chough.* Eton College. Substantially the same as the third of the Oxford lectures. Reported as above.—XXXIV. 628. Bibliog., *ibid.*, 627, and XXV. 5.

October 14.—*Address to the Mansfield Art Night Class.* Reported in the *Times*, October 15, and the *Art Journal*, November 1873, p. 349. Printed as a pamphlet and in *A Joy for Ever* (see above, pp. 13, 16).

October and November.—*Val d'Arno in the Thirteenth Century.* Oxford course. For particulars, see XXIII. 5. Printed as *Val d'Arno* (see above, p. 13).

1874

October and November.—*Mountain Form in the Higher Alps.* Four lectures, Oxford course. For particulars, see XXVI. 89. Incorporated in *Deucalion* (see above, p. 17). This course was first announced in March 3, 1874 (XXVI. 89). It was postponed as explained in Vol. XXIII. xxx., the following notice being issued by Ruskin:—

> "The Slade Professor of Fine Art will be unable to give his proposed lectures on Mountain Form during the current term. He hopes subsequently to arrange them in a longer course.—CONISTON, *March* 1874."

November and December.—*The Æsthetic and Mathematic Schools of Art in Florence.* Eight lectures, Oxford course. For the synopsis, as announced in the *University Gazette*, see XXIII. 182, 183. First printed in this edition (see above, p. 23).

December 12.—*Giotto and Botticelli.* Eton College. Report from the Minute Book, XXIII. 469. The lecture printed (under the title "Giotto's Pet Puppy") from the MS., *ibid.*, 471–475.

1875

March 11.—*The Simple Dynamic Condition of Glacial Action among the Alps.* London Institution. Reported in the *Times.* Passages from the report, XXVI. 89, 163 *n.* Incorporated in *Deucalion* (see above, p. 17).

November.—*Studies in the "Discourses" of Sir Joshua Reynolds.* Twelve lectures, Oxford course.—See above, p. 25.

November 27.—*The Spanish Chapel at Florence.* Eton College. Report from Minute Book, XXXIV. 628–629; from *Eton College Chronicle, ibid.*, 629, from *Etonian, ibid.*, 629–630.

1876

February 17 and March 28.—*Precious Stones: and the Gold of that Land is good: there is Bdellium and the Onyx Stone.* London Institution. Printed in *Deucalion* (see above, p. 17). For reports, see XXVI. 89, 188. There were also notices in the *City Press*, February 18, *Gardener's Magazine*, March 11, and the *Hour*, March 30.

April 13.—*Stones.* Christ's Hospital. Reports, XXVI. 563–565. (*Ruskiniana.*)

April 18.—*Stones.* Woolwich. Not reported, probably the same lecture as the preceding: see XXVIII. 591 *n.*

April 27.—*Communism and Art.* Walkley Museum, Sheffield.—XXX. 306–309. Bibliog., *ibid.*, p. 306 *n.* (*Ruskiniana.*)

"An Evening with Ruskin at Walkley."—XXX. 309–311. Bibliog., 309 *n.*

1877

July 10.—*The Prevention of Cruelty to Animals.* Speech at the annual meeting of the Society.—XXXIV. 631–632. Bibliog., *ibid.*, 631. (*Ruskiniana.*)

October 1.—*Yewdale and its Streamlets.* Kendal Literary and Scientific Institute. Printed as a pamphlet and in *Deucalion* (see above, p. 17). Bibliog., XXVI. 90.

November and December.—*Landscape Painting* (Readings in *Modern Painters*). Twelve lectures, Oxford course. The author's notes printed in this edition (see above, p. 14). For particulars of the lectures, see XXII. 492.

December 8.—*The Streams of Westmoreland.* Eton College. Substantially the same as *Yewdale*, above. Report from the Minute Book, XXXIV. 630–631.

1878

[March 14, 21. Two lectures announced for these dates, at the London Institution, on *The Distinctive Powers of the Art of Sculpture*, were not delivered, owing to Ruskin's illness.]

1879

October 22.—With Prince Leopold at the St. George's Museum.—XXX. 311–314. Bibliog., *ibid.*, 311 *n.* (*Ruskiniana.*)

July.—*The Arundel Society.* Speech at the Annual Meeting.—XXXIV. 634–637. Printed for the first time in this edition.

1880

March 17 and 23.—*A Caution to Snakes.* London Institution. Printed in *Deucalion*, vol. ii. ch. i. (see above, p. 17). Reports, Bibliog., XXVI. 90; a passage from them, *ibid.*, 295 *n.*

November 6.—*Amiens.* Eton College. Incorporated in the *Bible of Amiens* (see above, p. 19). Reports, XXXIII. 5.

1881

January 6.—*A Christmas Greeting.* Speech at a dinner given by Ruskin to Coniston children.—XXXIV. 663–664. Bibliog., *ibid.*, 632. (*Ruskiniana.*)

1882

February 13.—*Modern English Sports.* Some remarks made at a lecture, given at the Marlborough Rooms, Regent Street, by Mr. Frederick Gale, at which Ruskin took the chair:—

> "In introducing the lecturer, Professor Ruskin said that he should be very glad to see some of the old-fashioned pageantry revived, and suggested that the present Lord Mayor should appear on the Thames in a barge decorated with statues of Victory and Amphitrite and with Union Jacks waving" (*Globe*, February 15). "Turning his eyes from the youth of old Greece, Mr. Ruskin bethought him of the boys of young London, and he wondered, not without reason, how activity and athleticism can flourish in this dull and depressed age, devoid of light and destitute of pageantry" (*Daily Telegraph*, February 16, leading article). From other passages in the latter article, it appears that Ruskin's plea for a Revival of the Pageant was received at the time with ridicule in other quarters as showing a "characteristic lack of the sense of the ridiculous." For a reference by Ruskin to his speech, see XXXVII. 645.

June 14.—Speech at a dinner to Sir Richard Burton.—XXXVII. 398 *n.*

June 22.—*The Arundel Society.* Speech at the Annual Meeting.—XXXIV. 637–639. Bibliog., *ibid.*, 637 *n.*

July 19.—*The Enlargement of St. George's Museum.* Speech at Sheffield.—XXX. 315–316. Bibliog., *ibid.*, 315 *n.* (*Ruskiniana.*)

December 4.—*Cistercian Architecture.* London Institution. Printed in *Verona and other Lectures* (see above, p. 21). Bibliog. of reports, etc., XXXIII. 190.

1883

March, May, and November.—*Recent English Art.* Six lectures, Oxford course. Printed as *The Art of England* (see above, p. 18). For particulars of the lectures as announced and delivered, see XXXIII. 260. Reports, Bibliog., and extracts, *ibid.*, 259, 260, 286, etc.

June 5.—*Francesca's Book.* Lecture at a drawing-room meeting, Kensington.—XXXII. 535–538. Bibliog., *ibid.*, 535 *n.* (*Ruskiniana.*)

June 6.—*The Tale of Troy.* Speech at a dramatic performance. Noted in the *World:* see XXXIII. xlvii. *n.*

November 14.—*Art and Socialism.* Speech after a lecture by W. Morris at Oxford. For reports, see XXXIII. 390 *n.*

November 19.—*Anglo-Saxon Antiquities.* Remarks after a lecture at the British Museum.—XXXIII. 427 *n.* Reprinted for the first time in this edition.

December 22.—*The Battle of Kineyree.* Mechanics' Institute, Coniston. Incorporated in *A Knight's Faith* (see XXXI. 379). Reported in *Yorkshire Post,* December 24; also *Daily Chronicle.*

1884

February 4, 11.—*The Storm-Cloud of the Nineteenth Century.* London Institution. Printed as a book (see above, p. 18). Bibliog. of reports, XXXIV. 5.

February.—*An Address to Academy Girls.* London.—XXXIV. 639–643. Bibliog., *ibid.*, 639.

July 24.—*Of the Distinctions of Form in Silica.* Mineralogical Society, Edinburgh. Read in Ruskin's absence. Printed in *In Montibus Sanctis* (see above, p. 18). Bibliog. of reports, XXVI. 372.

October and November.—*The Pleasures of England.* Five lectures, Oxford course. The first four lectures printed by the author (see above, p. 19). For the fifth lecture, not printed by him, and for bibliog. of reports, see XXXIII. 414, 505–520.

November 22.—*Patience.* Oxford lecture.—XXXIII. 523–526. Bibliog., *ibid.*, 522.

November 29.—*Birds.* Oxford lecture.—XXXIII. 527–531. Bibliog., *ibid.*, 522.

December 4.—*St. George's Guild.* Meeting of the Guild at Oxford.—XXX. 87–88. Bibliog., 87 *n.* Reprinted for the first time in this edition.

December 6.—*Landscape.* Oxford lecture.—XXXIII. 532–537. Bibliog., *ibid.*, 522.

December 9.—*Vivisection.* Speech at a meeting of the Anti-Vivisection Society in Oxford.—XXXIV. 643–644. Bibliog., *ibid.*, 643. (*Ruskiniana.*)

1885

May 23.—*Friends of Living Creatures.* Speech at Bedford Park.—XXXVI. lxxvi.–lxxvii.

E. PUBLIC LETTERS

In this Division of the Bibliography a Chronological List is given of all Ruskin's Public Letters; that is, primarily, his Letters to the Newspapers; but letters to private correspondents written obviously for publication are also included. Owing to the habit of many of his correspondents of publishing his letters, the line is not always easy to draw between Public and Private (Division F).

The principal collections of Ruskin's Public Letters, hitherto published, are:—

Arrows of the Chace (2 vols., 1880; see above, p. 16).—For the collation of the contents of those volumes, see XXXIV. 462–465.

Ruskiniana (part i., 1890; see above, p. 21).—See, similarly, XXXIV. 466–468.

In the present edition, many other Letters, in addition to those included in the collections just mentioned, are gathered together from various sources; and all are here enumerated.

The subject of the letter is given in the first column; its date of composition, in the second; its place and date of *first* publication, in the third; in the fourth column is the reference to the volume and page in this edition where the letter is printed and further Bibliographical particulars will be found.

1843, 1844

Title of Letter.	When Written.	Where and When First Published.	In this Edition.
Modern Painters: a Reply	Sept. '43	*Weekly Chronicle*, Sept. 23, 1843	iii. 641
Art Criticism	Dec., '43	*Artist and Amateur's Magazine*, 1844	,, 645
On Reflections in Water	Jan., '44	*Artist and Amateur's Magazine*, 1844	,, 655

1847

Danger to the National Gallery	Jan. 6	*Times*, Jan. 7, 1847	xii. 397

1851

The Pre-Raphaelite Brethren, I.	May 9	*Times*, May, 13, 1851	xii. 319
The Pre-Raphaelite Brethren, II.	,, 26	*Times*, May 30, 1851	,, 324
Nomenclature for English Gothic	Oct.	*Builder*, Nov. 1, 1851	xxxiv. 481

1852

The National Gallery	Dec. 27	*Times*, Dec. 29, 1852	xii. 407

1854

"The Light of the World"	May 4	*Times*, May 15, 1854	xii. 328
"The Awakening Conscience"	,, 24	*Times*, May 25, 1854	,, 333
"Limner" and Illumination	Dec. 3	*Builder*, Dec. 9, 1854	,, 478

1855

The Animals of Scripture	Jan.	*Morning Chronicle*, Jan. 20, 1855	xxxiv. 483
Recollections of Turner	Mar.	*Current Notes*	xiii. 555

1856

Title of Letter.	When Written.	Where and When First Published.	In this Edition.
The Turner Bequest	Oct. 27	*Times*, Oct. 28, 1856	xiii. 81

1857

On the Gentian	Feb. 10	*Athenæum*, Feb. 14, 1857	xiii. 117
The Turner Bequest	July 8	*Times*, July 9, 1857	,, 87
The Castle Rock (Edinburgh)	Sept. 14	*Witness*, Sept. 16, 1857	xxxiv. 485
Edinburgh Castle	Sept. 27	*Witness*, Sept. 30, 1857	,, 486

1858

The Character of Turner		Thornbury's Life of Turner, 1861	xiii. 554
Pre-Raphaelitism in Liverpool	Jan.	*Liverpool Albion*, Jan. 11, 1858	xiv. 327
The Scotch Pre-Raphaelites	Mar.	*Witness* (Edinburgh), Mar. 27, 1858	,, 329
Turner Sketches and Drawings	Nov.	*Literary Gazette*, Nov. 13, 1858	xiii. 329
Turner's Sketch Book (extract)		Turner Catalogue, Boston, 1874	xiii. 324 *n.*
The Liber Studiorum (extract)		Turner Catalogue, Boston, 1874	xv. *xxiv.*

1859

Sale of Windus' Pictures	Mar. 28	*Times*, Mar. 29, 1859	xxxiv. 488
The Italian Question	June 6	*Scotsman*, July 20, 1859	xviii. 537
The Italian Question	,, 15	*Scotsman*, July 23, 1859	,, 541
The Italian Question	Aug. 1	*Scotsman*, Aug. 6, 1859	,, 544
Turners at Kensington	Oct. 20	*Times*, Oct. 21, 1859	xiii. 339

1860

Patmore's "Faithful for Ever"	Oct. 21	*Critic*, Oct. 27, 1860	xxxiv. 488
Art Teaching by Correspondence	Nov.	*Nature and Art*, Dec. 1, 1866	,, 490

1861

On the Reflection of Rainbows	May 7	*London Review*, May 16, 1861	xiv. 474
Mr. Thornbury's Life of Turner (extract)	Dec. 2	Thornbury's Life of Turner, Ed. 2, Pref.	xiii. 554 *n.*
A Biography of Ruskin		This edition	xvii. *lxii. n.*

1862

Proverbs on Right Dress	Oct. 20	*Monthly Packet*, Nov. 1863	xxxiv. 491
Oak Silkworms	,, 20	*Times*, Oct. 24, 1862	,, 493

1863

Turner and Claude	Feb. 16	Unknown	xxxiv. 493
The Depreciation of Gold	Oct. 2	*Times*, Oct. 8, 1863	xvii. 489, 497
The Foreign Policy of England	Oct. 25	*Liverpool Albion*, Nov. 2, 1863	xviii. 546
The Foreign Policy of England	Nov. 23	*Weekly Review*, Nov. 28, 1863	Below, 349

1864

The Position of Denmark	July 6	*Morning Post*, July 7, 1864	xviii. 548
The Law of Supply and Demand	Oct. 26	*Daily Telegraph*, Oct. 28, 1864	xvii. 499
The Law of Supply and Demand	,, 29	*Daily Telegraph*, Oct. 31, 1864	,, 500
The Law of Supply and Demand	Nov. 2	*Daily Telegraph*, Nov. 3, 1864	,, 502
The Conformation of the Alps	,, 10	*Reader*, Nov. 12, 1864	xxvi. 548
Concerning Glaciers	,, 21	*Reader*, Nov. 26, 1864	,, 550
English *versus* Alpine Geology	,, 29	*Reader*, Dec. 3, 1864	,, 553
Concerning Hydrostatics	Dec. 5	*Reader*, Dec. 10, 1864	,, 557

1865

Title of Letter.	When Written.	Where and When First Published.	In this Edition.
Strikes *v.* Arbitration	Easter Monday	*Pall Mall Gazette*, April 18, 1865	xvii. 506
Work and Wages	Thursday, April 20	*P.M.G.*, April 21, 1865	,, 507
Work and Wages	Saturday, April 22	*P.M.G.*, April 25, 1865	,, 509
Work and Wages	Saturday April 29	*P.M.G.*, May 2, 1865	,, 510
Work and Wages	May 4	*P.M.G.*, May 9, 1865	,, 514
Work and Wages	,, 20	*P.M.G.*, May 22, 1865	,, 516
Domestic Servants—Mastership	Sept. 2	*Daily Telegraph*, Sept. 5, 1865	,, 518
Domestic Servants—Experience	,, 6	*Daily Telegraph*, Sept. 7, 1865	,, 519
Domestic Servants — Sonship and Slavery	,, 16	*Daily Telegraph*, Sept. 18, 1865	,, 520
Modern Houses	Oct. 16	*Daily Telegraph*, Oct. 17, 1865	,, 525
Our Railway System	Dec. 7	*Daily Telegraph*, Dec. 8, 1865	,, 528
The Jamaica Insurrection	,, 19	*Daily Telegraph*, Dec. 20, 1865	xviii. 550

1866

The British Museum	Jan. 26	*Times*, Jan. 27, 1866	xix. 229
"The Crown of Wild Olive"	Nov. 20	*Igdrasil*, Nov. 1890	xxxiv. 494
"The Crown of Wild Olive"	Dec. 15	*Igdrasil*, Nov. 1890	,, 494

1867

Copies of Turner's Drawings		Turner Catalogue, Boston, 1874	xiii. 576
At the Play	Feb. 28	*P.M.G.*, Mar. 1, 1867	xvii. 333 *n.*
The Standard of Wages	April 30	*P.M.G.*, May 1, 1867	xvii. 473
Autographs	June 20	*Detroit Free Press*, May 26, 1883	xxxiv. 495

1868

Miss Jay's Copies of Turner	Jan. 4	Circular	xiii. 578
An Object of Charity	Jan. 21	*Daily Telegraph*, Jan. 22, 1868	xxxiv. 495
True Education	Jan. 31	*P.M.G.*, Jan. 31, 1868	,, 496
Excuse from Correspondence	Feb. 2	Circular printed by Ruskin, 1868	,, 651 *n.*
Is England Big Enough ?	July 30	*Daily Telegraph*, July 31, 1868	xvii. 529
The Ownership of Railways	Aug. 5	*Daily Telegraph*, Aug. 6, 1868	,, 530
Railway Economy	,, 9	*Daily Telegraph*, Aug. 10, 1868	,, 531
Usury and the Jews	,, 12	*Igdrasil*, Sept. 1890	xxxiv. 497
Employment for the Destitute	Dec. 24	*Daily Telegraph*, Dec. 26, 1868	xvii. 540

1869

Gerald Massey's Poems		"My Lyrical Life," 1889	xxxiv. 497

1870

The Morality of Field Sports	Jan. 14	*Daily Telegraph*, Jan. 15, 1870	xxxiv. 498
Female Franchise	May 29	Date and place unknown	,, 499
The Franco-Prussian War	Oct. 6	*Daily Telegraph*, Oct. 7, 1870	,, 499
The Franco-Prussian War	,, 7	*Daily Telegraph*, Oct. 8, 1870	,, 500
Sad-coloured Costumes	,, 14	*Macmillan's Magazine*, Nov. 1870	,, 502
Miss Jay's Copies of Turner	Nov. 21	Circular	xiii. 578
Railway Safety	Nov. 29	*Daily Telegraph*, Nov. 30, 1870	xvii. 534

1871

Coming Catastrophe		A pamphlet	xxxiv. 504
A King's First Duty	Jan. 10	*Daily Telegraph*, Jan. 12, 1871	xvii. 547
Notre Dame de Paris	,, 18	*Daily Telegraph*, Jan. 19, 1871	xxxiv. 503
A Nation's Defences	,, 19	*P.M.G.*, Jan. 19, 1871	xvii. 548
"Turners" False and True	,, 23	*Times*, Jan. 24, 1871	xiii. 579
The Waters of Comfort	Feb. 3	*Daily Telegraph*, Feb. 4, 1871	xvii. 549

Title of Letter.	When Written.	Where and When First Published.	In this Edition.
The Streams of Italy	Feb. 3	*Daily Telegraph*, Feb. 7, 1871	xvii. 550
Woman's Sphere (extract)	,, 19	*Daily Telegraph*, Feb. 21, 1871	xxxiv. 499 *n.*
The "Queen of the Air"	May 18	*Asiatic*, May 23, 1871	xxxiv. 504
The Blind	Sept. 2	*Life of Eliz. Gilbert*, 1887	,, 505
"Fors Clavigera"	,, 24	*Poet Lore*, 1891	,, 505
Drunkenness and Crime	Dec. 9	*Daily Telegraph*, Dec. 11, 1871	,, 505
Castles and Kennels	,, 20	*Daily Telegraph*, Dec. 22, 1871	,, 506
Verona *v.* Warwick	Dec. 24 (for 25)	*Daily Telegraph*, Dec. 25, 1871	,, 507
The Streets of London	,, 27	*P.M.G.*, Dec. 28, 1871	xxviii. *xvi.*
1872			
Mr. Ruskin's Influence	Mar. 15	*P.M.G.*, Mar. 16, 1872	x. 458
Mr. Ruskin's Influence	,, 21	*P.M.G.*, Mar. 21, 1872	,, 459
Letter to the Author of a Review	Oct. 30	*Liverpool Albion*, Nov. 9, 1872	xxxiv. 508
Madness and Crime	Nov. 2	*P.M.G.*, Nov. 4, 1872	xxviii. 219
"Act in the Living Present"	Dec. 24	New Year's Address, etc., 1873	,, 509
1873			
How the Rich spend their Money	Jan. 23	*P.M.G.*, Jan. 24, 1873	xvii. 553
How the Rich spend their Money	,, 28	*P.M.G.*, Jan. 29, 1873	,, 554
How the Rich spend their Money	,, 30	*P.M.G.*, Jan. 31, 1873	,, 554
Woman's Work	May	*L'Espérance Genève*, May 8, 1873	xxxiv. 509
Mr. Ruskin and Prof. Hodgson	Nov. 8	*Scotsman*, Nov. 10, 1873	xvii. 503
Mr. Ruskin and Prof. Hodgson	,, 15	*Scotsman*, Nov. 18, 1873	, 504
"Windmill and Lock"	Dec. 13	*Sheffield Independent*, May 1, 1886	xxxiv. 510
Derby School of Art	Dec.	A pamphlet	,, 510
Raphael for Liverpool	Dec. 31	*Liverpool Daily Post*, Jan. 3, 1874	,, 512
"Laborare est Orare"	Dec.	New Year's Address, etc., 1874	,, 512
Ernest George's Etchings	,,	*Architect*, December 27, 1873	xiv. 335
1874			
Wages	Jan. 5	*Poet Lore*, 1891	xxix. 531
The Value of Lectures	May 26	*Glasgow Herald*, June 5, 1874	xxxiv. 517
Interest	Sept. 20	*Igdrasil*, 1891	,, 572
Architects' Gold Medal (3)	May 20, June 12	*Architects' Journal*, Feb. 1900	xxxiv. 513
The Slade Professorship		*Journal of Education*, July 1874	xxxiv. 518
1875			
A Mistaken Review	Jan. 10	*P.M.G.*, Jan. 11, 1875	xv. 491
The Position of Critics	,, 18	*P.M.G.*, Jan. 19, 1875	xxxiv. 518
Commercial Morality	Feb.	Date and place unknown	xxviii. 271 *n.*
The Publication of Books	June 6	*World*, June 9, 1875	xxxiv. 519
Parental Responsibility	,, 18	*Letters . . . from Ruskin*, 1892	,, 520
St. George's Museum	Sept.	*Sheffield Telegraph*, Sept. 6, 1875	xxx. 305
The Definition of Wealth	Nov. 9	*Monetary Gazette*, Nov. 13, 1875	xvii. 486
The Definition of Wealth		*Monetary Gazette*, Nov. 20, 1875	,, ,,
1876			
The Frederick Walker Exhibition	Jan.	*Times*, Jan. 20, 1876	xiv. 339
Art and Smoke	Feb. 18	Date and place unknown	xxxiv. 521
Copies of Turner's Drawings	April 23	*Times*, April 25, 1876	xiii. 576
Blake's Poems	May 8	Autograph Catalogue	xxxiv. 521
Modern Warfare	June	*Fraser's Magazine*, July 1876	xxxiv. 522
Turner's Drawings, I.	July 3	*Daily Telegraph*, July 5, 1876	xiii. 341
Turner's Drawings, II.	,, 16	*Daily Telegraph*, July 19, 1876	xiii. 345 *n.*
"A Gentle Scholar"	Nov. 13	*Manchester Guardian*, Mar. 24, 1898	xxxiv. 525

1877

Title of Letter.	When Written.	Where and When First Published.	In this Edition.
The Foundations of Chivalry	Feb. 8	"Science of Life" (ed. 2), 1878	xxxiv. 527
The Foundations of Chivalry	,, 10	"Science of Life" (ed. 1), 1877	,, 528
The Foundations of Chivalry	,, 11	"Science of Life" (ed. 1), 1877	,, 529
The Foundations of Chivalry	,, 12	"Science of Life" (ed. 1), 1877	,, 530
Modern Restoration	April 15	*Liverpool Daily Post*, June 9, 1877	,, 531
Bibliomaniac Church	July 24	*Kidderminster Times*, July 28, 1877	,, 531
Mr. Ruskin and Mr. Lowe	Aug. 24	*Standard*, Aug. 28, 1877	xxix. 207 *n.*
Singing		*Birmingham Post*, Sept. 28, 1887	xxxiv. 532
The Principles of Property	Oct. 10	*Socialist*, Nov. 1877	,, 533
A Pagan Message	Dec. 19	New Year's Address, etc., 1878	,, 534
Life in Glasgow	Dec.	*Glasgow Herald*, Jan. 25, 1900	,, 534

1878

Art and Machinery	Feb.	*Times*, Feb. 12, 1878	xxxiv. 517
The Foundations of Chivalry	July 3	"Science of Life" (ed. 2), 1878	,, 530
Notes on a Word in Shakespeare	Sept.	New Shakspere Soc. Trans. 1878–9	,, 535
Notes on a Word in Shakespeare	Sept. 29	New Shakspere Soc. Trans. 1878–9	,, 535
The Bibliography of Ruskin	,, 30	"Bibliography of Dickens," 1880	,, 537
The Bibliography of Ruskin	Oct. 23	"Bibliography of Dickens," 1880	,, 537
Liber Studiorum	Nov. 14	Rawlinson's "Liber Studiorum"	,, 538
Turner Notes	Dec. 22	Fine Art Society's Circular	xiii. 397

1879

The Society of the Rose	Early in 1879	Ruskin Soc., Manchester, 1880	xxxiv. 539
The Reading of Nonsense	May 3	*Strand Magazine*, Dec. 1895	,, 540
Blindness and Sight	July 18	*Y.M.A. Magazine*, Sept. 1879	,, 540
"The Eagle's Nest"	Aug. 17	*Y.M.A. Magazine*, Oct. 1879	,, 541
On Co-operation, I.	Aug.	*Christian Life*, Dec. 20, 1879	xxix. 414 *n.*
Politics in Youth	Oct. 19	*Y.M.A. Magazine*, Nov. 1879	xxxiv. 541
St. Mark's, Venice—Letters	Winter	*Birmingham Mail*, Nov. 27, 1879	xxiv. 423

1880

On the Purchase of Pictures	Jan.	*Leicester Chronicle*, Jan. 31, 1880	xxxiv. 542
The Perfection of Printing		*Printer's International Annual*, 1880	,, 543
The Certainty of Revolution	Jan. 8	Newcome's Catalogue of Autographs	,, 544
Whistler v. Ruskin	Jan. 24	*Glasgow Herald*, Jan. 27, 1900	,, 544
The Merchant of Venice (extract)	Feb. 6	*Theatre*, Mar. 1880	,, 545
Recitations	,, 16	Mr. R. T. Webling's Circular	,, 545
Excuse from Correspondence	Mar.	Mr. Allen's Circular. 1880	,, 651
Copy of Turner's "Fluelen"	Mar. 20	Lithographed by Mr. Ward, 1880	xiii. 577
The Study of Natural History	Undated	Date and place unknown	xvi. 145
On Co-operation, II.	April 12	*Daily News*, June 19, 1880	xxix. 414 *n.*
Ruskin's Teaching	June 7	*Oxford Univ. Herald*, June 12, 1880	xxxiv. 546
The Glasgow Lord Rectorship	,, 10	*Glasgow Herald*, Oct. 7, 1880	,, 547
The Glasgow Lord Rectorship	,, 13	*Glasgow Herald*, Oct. 7, 1880	,, 548
The Glasgow Lord Rectorship	,, 24	*Glasgow Herald*, Oct. 7, 1880	,, 548
The Glasgow Lord Rectorship	July	*Glasgow Herald*, Oct. 12, 1880	,, 548
Dramatic Reform, I.	July 30	*Journal Dramatic Reform*, Nov. '80	,, 549
The Glasgow Lord Rectorship	Sept. 28	*Glasgow Herald*, Oct. 7, 1880	,, 548
Dramatic Reform, II.	Oct. 12	*Journal Dramatic Reform*, Nov. '80	,, 550
True News of Good	Oct. 26	Sotheby's Catalogue of Autographs	,, 543
"The Queen of the Air"	?	*Strand Magazine*, Dec. 1895	,, 551
A Chesterfield Letter	Nov. 13	*Globe*, Nov. 13, 1880	,, 552
A Chesterfield Letter	,, 15	*Standard*, Nov. 17, 1880	,, 552
A Chesterfield Letter	,, 19	*Standard*, Nov. 17, 1880	,, 552

1881

Title of Letter.	When Written.	Where and When First Published.	In this Edition.
Counsel to Young Scots	Jan. 1	*Life and Work*, Nov. 1887	xxxiv. 553
A Drawing Lesson		*Cape Quarterly Review*, Oct. 1, 1881	,, 554
Wood Carving	Feb. 18	"Examples of Carved Oak"	,, 555
University Education	May 23	*Oxford Univ. Herald*, May 28, 1881	,, 556
The Shores of Coniston	,, 27	*Times*, June 4, 1881	,, 557
Short Words and Long	July 1	*Igdrasil*, Nov. 1890	,, 558
"The Ethics of Love"	Undated	"Ethics of Love"	,, 527
George Eliot	Oct. 2	*Poet Lore*, Nov. 1890	,, 558
Nurseries	Nov. 23	J. M. Mather's "Ruskin," 1883	,, 559

1882

Glasgow and Art		*G. Weekly Herald*, Jan. 14, 1882	xxxiv. 534
Edinburgh University	Feb.	*Daily News*, Feb. 8, 1882	,, 560
Jumbo at the Zoo	Feb. 23	*Morning Post*, Feb. 25, 1882	,, 560
The Prince of Mantua	April 2	Mantua Fund Report, 1883	,, 561
Photographs	,, 30	Circular by H. R. Barraud	,, 562
Wood Carving	Dec. 5	*Artist*, Mar. 1900	,, 555

1883

Emerson	Feb. 9	*Bookman*, April 1892	xxxiv. 563
The St. George's Museum	Mar. 3	*Times*, March 6, 1883	xxx. 316
Modern Caricature	Mar. 28	*P.M.G.*, Jan. 18, 1888	xiv. 490
Art for Schools	April 13	*J. of Education*, June 1, 1883	xxvii. *lxix.*
Saltaire Schools	Undated	*Times*, April 16, 1883	xxxiv. 563
The St. George's Museum	July 14	*Times*, Oct. 25, 1883	xxx. 318
W. J. Bunney	Aug. 10	Circular	xxxiv. 563
The St. George's Museum	Oct. 30	*Sheffield Independent*, Nov. 9, 1883	xxx. 318
Sea Pictures	Undated	*Bookseller*, Nov. 3, 1883	xxxiv. 564
The St. George's Museum	Nov. 4	*Sheffield Independent*, Nov. 9, 1883	xxx. 319
Sydney Smith	,, 15	"Life of Sydney Smith," 1884	xxxiv. 564
A Pennyworth of Thoughts	Dec. 30	"John Ruskin," by Downes, 1890	,, 565
Henry George	,, 31	*Times*, Jan. 2, 1884	,, 565

1884

George Cruikshank	Jan.	*P.M.G.*, Feb. 26, 1884	xxxiv. 566
George Cruikshank	Jan. 21	*P.M.G.*, Feb. 26, 1884	,, 566
Painting and Music	Feb. 10	*Daily Telegraph*, Feb. 11, 1884	,, 567
"The Church Reformer"	Feb.	*Church Reformer*, Feb. 15, 1884	,, 567
A Newly Discovered Turner	,,	*P.M.G.*, Feb. 29, 1884	,, 567
Railways in Derbyshire	April 2	*Manchester City News*, April 5, 1884	,, 568
Railways in Derbyshire	,, 7	*Manchester City News*, April 12, 1884	,, 568
Railways in Derbyshire	,, 13	*Manchester City News*, April 19, 1884	,, 570
A. P. Newton	,, 21	*P.M.G.*, April 21, 1884	xxxiii. 393 *n.*
Billiards	June	*Daily Telegraph*, June 6, 1884	xxxiv. 572
Rules of Perspective	June 4	"Rules of Perspective," 1884	,, 573
Amateur Chess	,, 25	*Chess Monthly*, July 1884	,, 573
Amateur Chess	July 2	*Westminster Gazette*, Jan. 27, 1900	,, 575
Amateur Chess	,, 4	*Westminster Gazette*, Jan. 27, 1900	,, 575
Art Criticism	Oct.	*P.M.G.*, Oct. 21, 1884	,, 576
A Turner Trouvaille	Oct. 6	*Exeter Gazette*, Nov. 6, 1884	xiii. 580 *n.*
Catalogue of Silica	,, 11	*P.M.G.*, Oct. 13, 1884	xxvi. 396
A Turner Trouvaille	,, 26	*P.M.G.*, Oct. 27, 1884	xiii. 579
Cheap Books	Nov. 4	*G. C. Railway Journal*, 1905	xxxiv. 576
"Mr. Ruskin's Lectures"	,, 25	*P.M.G.*, Nov. 26, 1884	xxxiii. 524 *n.*
Stippling	Dec. 16	Tuer's "Bartolozzi," 1885	xxxiv. 577

1885

Title of Letter.	When Written.	Where and When First Published.	In this Edition.
"Wandering Willie's Tale"	Jan. 24	Fergusson's "Laird of Lag," 1886	xxxiv. 577
Gordon and the Soudan	Feb. 19	*P.M.G.*, Feb. 20, 1885	,, 578
Gordon and Carlyle	,, 24	*P.M.G.*, Feb. 25, 1885	,, 579
Usury and Interest	Mar. 10	This edition	,, 579
The Destruction of Footpaths	,, 25	*P.M.G.*, Mar. 26, 1885	,, 580
The Slade Professorship	April 24	*P.M.G.*, April 25, 1885	xxxiii. *lvi.*
The Nude in Art	May 31	*P.M.G.*, June 1, 1885	xiv. 493
Modern English Sports	June 5	"Modern English Sports," 1885	xxxiv. 581
The St. George's Museum	,, 22	*Times*, June 24, 1885	xxx. 323
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The Chances of Reform	,, 23	*Igdrasil*, Sept. 1890	xxxiv. 598
Whitelands College	Dec. 1	*Standard*, May 3, 1886	xxx. *xxxix.*
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F. PRIVATE LETTERS

A Chronological List of all the Letters (or extracts from letters) by Ruskin contained in this Edition

The Bibliography of Books, etc., containing Letters from Ruskin, has been given in Vol. XXXVII. pp. 617–739.

The present edition, however, not only includes all these, but gives, in various places, a very large number of letters not hitherto printed.

The following list enumerates all the letters in chronological order; and as the place of writing is added, the list will serve to some extent as a Ruskin Diary.

Rhyming Letters, mainly addressed in Ruskin's youth to his father, are not here included; for these, see the General Index, under "Ruskin, Verses" (39).

The Bibliographical reference, in the case of previously printed letters, will be found at the several places where the letters are printed.

"H. Hill," or "H. H.," means Herne Hill, and "D. Hill" Denmark Hill. "J. J. Ruskin" is, of course, Ruskin's father, and "M. Ruskin" his mother.

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1836

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Dec. 31. Rome, Thomas Dale . 1, 376

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May 6. W. H. Harrison 1, 369 *n.*
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G. DIARIES AND NOTE-BOOKS

In this Division of the Bibliography, a chronological list is given of all the passages from Ruskin's diaries and note-books which are printed in the various volumes of the edition, with references to the place where each will be found.

It may be pointed out that years for which diary extracts are scanty or absent are often fully covered by letters. When Ruskin was travelling, away from his parents, his diary was often written in the form of letters to them; thus the tours of 1845, 1851–52, 1858, 1861–63, 1866–70, of which there are few or no records in the diary, are fully covered by letters: see above, pp. 57–58, 59–60, 62–63, 64 *seq.*, 66–69.

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H. MINOR WRITINGS

THIS division comprises all pieces from Ruskin's pen not included in previous divisions. A large number of them appear for the first time in this edition.

(*i.*) ADVICES AND CIRCULARS

Advices or Advertisements included in the main text of Ruskin's books—*e.g.*, the "Advertisement" in *Modern Painters, Vol. ii.* (IV. xi.), the "Advice" in *Love's Meinie* (XXV. 11), those in *Ariadne Florentina* (XXII. 294), the Advice in *Deucalion* (XXVI. 295 *n.*), and the Note in *St. Mark's Rest* (XXIV. 308)—are not here included.

1851. *Examples of the Architecture of Venice*, prospectus.—XI. 313 *n.*

1858. Excuse from Correspondence. A circular.—XXXIV. 651. Bibliog., *ibid.*, *n.*

1871. On the sale of *Fors Clavigera*.—XXVII. lxxxv. *n.*

1871. "Advertisement" to collected works (1871), several editions.—XVIII. 10, 11.

1871. Advertisement of *Fors Clavigera* (on the paper wrappers).—XXVII. 11 *n.*, xci.

1873. Advice concerning *Fors Clavigera*.—XXVII. 678.

1880. Note concerning *Fors, Love's Meinie*, and *Elements of Prosody*.—XXIX. xxxi.

1880. Excuse from Correspondence. A circular.—XXXIV. 651. Bibliog., *ibid.*, *n.*

1880. Slip (May 26, 1880) inserted in some copies of *Seven Lamps*, ed. 3.—VIII. 17 *n.*

1881 (Jan.). Advice concerning *The Bible of Amiens*.—XXXIII. 6.

1881. (Dec.). Further Advice concerning *The Bible of Amiens*, reprinted (with an additional note, March 1882).—XXXIII. 7.

1881. Excuse to Autograph Collectors. A circular.—XXXIV. 652. Bibliog., *ibid.*, *n.*

1881. Circular letter convening a meeting of the St. George's Guild.—XXX. 31 *n.*

1882. "Advice by Mr. Ruskin."—XXXIV. 652. Bibliog., *ibid.*, *n.*

1884. *Pictures for Judgment.* A circular.—XXXIV. 655. Reprinted for the first time in this edition.

1884. *A Charitable Appeal.* A circular.—XXXIV. 654. Bibliog., *ibid.*

1885. Advice inserted in *Præterita*, chap. i.—XXXV. lxxxiii.

1886. (Feb.). Advice inserted in *Præterita*, chap. x.—XXXV. lxxxiv.

1886. (Oct.). Advice inserted in *Præterita*, vol. ii. ch. vi.—XXXV. lxxxiv.

1886. Excuse from Correspondence. A circular.—XXXIV. 652. Bibliog., *ibid.*, *n.*

1890. *An Apology at a Concert.* A circular.—XXXIV. 653. Bibliog., *ibid.*

Advices and Advertisements by Ruskin's publishers, which may or may not have been revised by him, will be found at I. 310 (*King of the Golden River*), IX. lv., lvi. (*Stones of Venice*), XIII. 397 (*Turner Notes*), XIV. 370 (*Notes on Prout and Hunt*), XV. xxvii. *n.*, 337 (*Laws of Fésole*), XVII. l. (*Selections*), XX. 12 (*Lectures on Art*), XXI. xxiv., 197 (*St. Mark's Rest*), XXVII. c. and xxix., xxx., xxxii. (*Fors Clavigera*), XXXIII. 8 (*Bible of Amiens*), 261 (*Art of England*), XXXV. lxxxiv., lxxxvii. (*Præterita*).

(*ii.*) EPITAPHS

1864. On his father's tomb.—XVII. lxxvii.
1872 „ „ mother's „ .—XXII. xxiv.
1883. „ Rev. Osborne Gordon.—XXXIV. xlvi., 648. Bibliog., *ibid.*, 647.
1884. „ H.R.H. Prince Leopold, Duke of Albany.—XXXIV. xlvi., 647. Bibliog., *ibid.*

(*iii.*) INSCRIPTIONS

1872. On "St. Margaret's Well" (in memory of his mother).—XXII. xxiv. and *n.*
1881. On a copy of the Koran.—XXVII. 426 *n.*
1884. In the Visitor's book at Farnley.—First printed in *Magazine of Art*, July 1887 ("Farnley Hall," by S. A. Byles), p. 295.—XII. liv.
1887. On the Colenso Diamond.—XXVI. lv.
„ „ Edwardes Ruby „ „
„ „ Couttet Rose-Fluors „ „

For various notes on Drawings, see the Catalogue of Drawings, below, *passim.*

(*iv.*) JUVENILIA

1827. Extracts from a versification of Scott's *Monastery*.—II. 260 *n.*, 276 *n.*
1827–1829. Extracts from Notes of Travels.—I. xxv.
1828. *The Ship*.—II. 264 *n.*
1829. Extract from a Sermon.—I. xxvi.–xxxv.
1829. Extracts from *The Puppet Show*.—II. xxxiii. 526.
1831. Extract from the *Iteriad*.—I. 417 *n.*
1834. Extract from *Vintage*.—II. 388 *n.*
1835. A Latin Epigram.—I. li.

(*v.*) MARGINALIA

Marginalia in:—
Aristotle's *Ethics* and *Rhetoric*.—I. xxxv. *n.*
Bewick's *Birds*.—See above, p. 20.
A Birthday Book.—XXXIV. 705.
Carlyle's *Past and Present*.—XXVII. 179 *n.*
FitzGerald's *Omar Khayyám*.—XXXIV. 705.
Anatole France's *Crime de Sylvestre Bonnard*.—XXXIV. 705.
Greek Lectionary.—XXXIV. 703–705 and *facsimile*.
Hefner's *Serrurie du Moyen Age*.—XXIX. 357.
Jowett's *Plato*.—XXXIV. 706.
Memoir of Dr. John Fothergill.—XXXIV. 706–707.
Mill's Liberty.—XXXIV. 707.
„ *Political Economy*.—XXXIV. 708–709.

1880. *Catalogue of . . . Books many of them having the autograph of John Ruskin, Esq., and Notes of his reasons for removing them from his Library.* Puttick & Simpson, June 30 and July 1, 1880.—Some notes from this are given at XXXIV. 709. The others are:—

59. Bunsen (C. C. J.), Egypt's Place in Universal History. "Thrown out with other rubbish."
61. Oratores Attici ex recens. J. Bekkeri. "Never read a word of them.
63. Catulli Veronensis Liber, recognovit R. Ellis. "Never opened since I got it."

(*vi.*) MISCELLANEOUS

1857–1858. Memoranda on sketches by Turner at the National Gallery.—XIII. xliv.
1861. Memorandum for Lord St. Leonards on the Turner Bequest.—XIII. xliv. *n.*
1878. Note on the illustrated edition of *Turner Notes* (1878).—XIII. 397.
1881. Notes on copies after Turner in the Ancoats Museum.—XIII. 616, 625.
1883. Note on his Political Economy.—XVII. lxxxiii.
„ Will.—XXXV. xlvii.
Undated. Notes on some examples of art.—XXI. xxii. *n.*
„ A description of Miss Rose La Touche.—XXXV. lxxv.
„ Children's Song: "Ho, ho, the cocks crow!"—XXXV. xxvi.
„ On a Portrait of Turner.—XIII. 581.

(*vii.*) MUSIC

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(*viii.*) PROFESSORIAL NOTES AND NOTICES AT OXFORD

1871–1877, 1883–1884. For announcements in the *University Gazette* regarding Ruskin's Lectures, see XX. 5, 185; XXII. 5, 115, 293; XXIII. xxx., 5, 182; XXV. 5; XXVI. 89.
1874. An Oxford Protest: a notice to his pupils.—XXXIV. 653. Bibliog., *ibid.*
1883. "Note by Professor Ruskin."—XXI. 316. Bibliog., *ibid., n.*

I. CONVERSATIONS, AND OBITER DICTA

In this division of the Bibliography, remarks by Ruskin which have been recorded are indexed.

The index is arranged as follows:—(1) Conversations on a variety of topics are placed under the names of Ruskin's friends or interlocutors; (2) Casual remarks are placed in alphabetical order according to topics.

Bibliographical particulars of the source from which the remarks, collected in this edition, are printed will be found at the places referred to in the following list:—

(*i.*) CONVERSATIONS

1839. With Thomas Sopwith, F.R.S.—XXXV. lxv.

1858. With C. H. Spurgeon.—XXXIV. 659–661. Bibliog., *ibid.*

1860. With W. J. Stillman.—XVII. xxi.–xxiv.

1869. With Miss R. S. Roberts.—XVIII. l.

1869. With Holman Hunt, at Venice.—XXXIV. 661–663. Bibliog., *ibid.*

1870–8 *circ.* In an Oxford Drawing Room (*Temple Bar*, August 1895).—XXXIV. 663–664. Bibliog., *ibid.*, 663 *n.*

1875 *circ.* With Miss Violet Hunt.—XXIII. xxv.

1875 *circ.* With Lady Ritchie.—XXIV. xxxii.

1876–1877. With Count Zorzi, at Venice.—XXIX. xvi.–xix.

1878. At Hawarden.—XXXVI. lxxx.–lxxxv.

1882. On the old road with W. G. Collingwood.—XXXIII. xxxii.–xliii.; XXXV. lxxxi.

1883. With Jowett, at Brantwood (*Life and Letters of Jowett*, 1897).—XXXIV. 664–665. Bibliog., *ibid.*, 664 *n.*

1884. With M. H. Spielmann, at Brantwood (*Pall Mall Gazette*, April 21, 1884).—XXXIV. 665–666, XX. xxxvi., XXXIV. 666–667, XX. xxii., XXXIV. 667–668, XXVI. xxxix *n.*, XXXIV. 668–670. Bibliog., *ibid.*, 665 *n.*

1884. At Farnley (*Nineteenth Century*, April 1900).—XXXIV. 670–671. Bibliog., *ibid.*, 670 *n.*

1887. At Sandgate (*Boston Evening Transcript*, January 7, 1888).—XXXIV. 671–673. Bibliog., *ibid.*, 671 *n.*

1888. At Sallenches (*Daily Chronicle*, February 8, 1899).—XXXIV. 674–676. Bibliog., *ibid.*, 674 *n.*

1888. With Dr. A. Robertson, at Venice.—XXXV. xxxii.

1871–1878. At Corpus Christi College, Oxford.—XX. xxx.–xxxviii.

1894 *circ.* With American Visitors, at Brantwood (*Little Journeys*, 1895).—XXXIV. 673–674. Bibliog., *ibid.*, 673 *n.*

See also "Minor Ruskiniana" in the lists of Contents to the several volumes.

(*ii.*) OBITER DICTA[1]

The Alps.—XVII. lxi.

Architectural Ornament.—XXXIV. 723.

The Architectural Profession.—I. 5.

Art, Immortality, and Nature.—XXXIV. 723.

Believing and Knowing.—XXXIV. 723.

Rosa Bonheur.—XIV. 173 *n.*

Books for Girls.—XXXIV. 723.

Arthur Burgess.—XIV. xxxiii.

Canaletto (1887).—III. 216 *n.*

Mr. and Mrs. Carlyle.—XXXIV. 671 *n.*

Carlyle.—XXXVI. xcv.

[1] This list indexes Reminiscences only when they contain report of actual sayings by Ruskin.

Cats in Heaven.—XXXIV. 723
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Coniston, a "Turner" effect.—III. 287 *n.*
Cory's *Ionica*.—XXXIV. 723.
Criticism.—XIV. xxix.
Double motives.—XXXIII. lvi.–lvii.
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The *Magazine of Art*.—XIV. 357 *n.*
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The National Gallery revisited (1888).—XXXIV. 453 *n.*
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J. BOOKS WITHOUT (ORIGINAL) LETTER-PRESS BY RUSKIN BUT CONTAINING DRAWINGS BY HIM[1]

1844.—*The Amateur's Portfolio of Sketches.* Ruskin's drawing of "Piazza Santa Maria del Pianto, Rome" is the 23rd of 30 lithographs; it measures $15 \times 10\frac{1}{2}$. It is reduced in Vol. I. p. 382 (Plate 15). Bibliog., *ibid.*, p. lvii.

1869.—*Cadore, or Titian's Country.* By Josiah Gilbert. London: Longmans, Green & Co.—Ruskin's drawing of "The Antelao seen from Venice" faces p. 22. It is given in XXXVI. p. 118 (Plate 6).

1875.—*A Handbook of Pictorial Art.* By the Rev. R. St. John Tyrwhitt. Second edition. Oxford: Clarendon Press.—Ruskin's drawing of an Apple, reproduced by chromo-lithography, faces p. 219. It is given as the *frontispiece* to Vol. XV. Further particulars, *ibid.*, p. xxx. (The drawing did not appear in the 1st ed., 1868.)

1883.—*Art Journal*, February, p. 49. A drawing of Venice by Ruskin. In this edition, *frontispiece*, Vol. IX.

1897.—*Architectural Review*, Christmas Number. Full-page plate (half-tone) of "Budding Sycamore."—XXI. 292 (Plate 66).

[1898.—*Architectural Review*, Christmas Number. Full-page plate (half-tone) lettered "Part of the South Transept, Rouen Cathedral: drawn by John Ruskin." This was a mistake, the drawing being, in fact, by Ruskin's assistant, J. J. Laing.]

1898.—*Architectural Review*, June, "Art Supplement." Two drawings, "At Venice," "At Verona."—XXIV. Plate A.

1903.—*Drawing Syllabus for guidance in Home Office Schools, with Practical Hints on Class Teaching.* London: Printed for his Majesty's Stationery Office, by Darling and Son, Ltd., 34–40 Bacon Street, E., 1903.—Foolscap, pp. 15, with numerous plates. Issued in green paper wrappers. Among the plates is a lithograph of Ruskin's drawing "The Dryad's Toil," after Plate 51 in *Modern Painters.*

1908.—*A History of British Water Colour Painting, with a Biographical List of Painters.* By H. M. Cundall. With 58 coloured illustrations. London: John Murray.—No. 45 of the illustrations is Ruskin's "A Vineyard Walk at Lucca."—Vol. XXXVII. Plate vii.

1909.—*The Story of the Thames.* By J. E. Vincent. London: Smith, Elder & Co. —Plate No. viii. in this vol. is a reproduction by half-tone process of a drawing by Ruskin of Eton College Chapel (No. 641 in the Catalogue of Drawings, below, p. 249).

[The following publications, included in other sections of the Bibliography, contain important collections of drawings by Ruskin:—

Studies in Ruskin: see below, p. 114.
Studies in Both Arts: see above, p. 33.
The Studio: see below, p. 176.
The Artist: see below, pp. 164, 167.]

[1] That is, the *first* publication of such drawings (except in the case of the 1903 entry).

K. PHOTOGRAPHS, ETC., ISSUED SEPARATELY IN ILLUSTRATION OF RUSKIN'S WORKS

From time to time there were issued, and placed on sale through Ruskin's agent (Mr. W. Ward), various photographs, etc., illustrative of his books. They were announced in successive Catalogues issued by Mr. W. Ward. The following is a classified list of them, the numbers in brackets being those in Mr. Ward's Catalogues.

In one form or another, this edition includes all the photographs, to the subject of which reference is made in the text.

To illustrate *Fors Clavigera* :—

The Four "Lesson Photographs"[1] (1–4).—See XXVIII. xix.–xx.; reproduced in that volume.

Holbein's "Introduction to the Dance of Death" (5).—Plate III. in Vol. XXVIII. (p. 550).

Athena (6).—This was a separate issue of a Plate in *Aratra Pentelici* (No. IV., Vol. XX. p. 242); referred to in Letter 78 (Vol. XXIX. p. 128 *n.*).

Study of a Kingfisher (7).—This was issued in connexion with Letter 65 (Vol. XXVIII. p. 606); Plate LVIII. in Vol. XXI. (p. 262).

To illustrate *Mornings in Florence* :—

Sepulchral Slab of Galileus in Santa Croce (41 and 42, issued in two sizes).—Vol. XXIII. pp. 306–309 and Plate XXVI.

"The Shepherd's Tower": a Series of Photographs.—See Vol. XXIII. p. 462, and following Plates.

To illustrate *Deucalion* :—

Six sheets of photographs of drawings (by Ruskin) of snakes (11).—See Vol. XXVI. p. 295 *n.*, and Plates as there indicated.

Photographs "from Drawings by Professor Ruskin" illustrative of various works :—

Original sketch of "the True Griffin," (8), *i.e.*, the Griffin as described and engraved in *Modern Painters*, vol. iii. (Plate I., Vol. V. p. 140).

Two Oak Sprays (9).—See XXXVII. 712. Here reproduced (Plate XII.).

Sketch of the middle portion of Tintoret's "Crucifixion" (10), described in *Modern Painters*, vol. ii. (Vol. IV. p. 270).—Plate XXVI. in Vol. XXXV.

Vine Angle, Ducal Palace, Venice (12), described in *Stones of Venice*, etc.—Compare Plate I. in Vol. X. (p. 362).

Study of Gneiss, with its weeds, above the stream of Glenfinlas (13).—Plate I. in Vol. XII.

Pencil Study of Turner's water-colour drawing of Arona, Lago Maggiore (14).—Plate III. in Vol. XXXVII.

Italian Photographs, illustrative of *Stones of Venice*, *St. Mark's Rest*, *Fors Clavigera*, etc. :—

The Front of St. Mark's, in three photographs (15, 16, 17).—Represented (as also some of the following subjects) in this edition by Plate C in Vol. X.

St. Mark's, north-west angle of the Front (18). Compare Plate D. in Vol. X.

St. Mark's, south front before restoration (19). Compare Vol. XXIV., frontispiece.

The Seasons, from lower central arch of St. Mark's, looking north (20).

Detail of upper arch, central door of St. Mark's, looking south (21).

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[1] The examples of these which collectors value are the picked prints which Ruskin signed. It is from such prints that the photogravures in this edition were made.

Detail of upper arch, central door of St. Mark's, looking south (22).
Central lower arch of great door of St. Mark's—Christian Virtues, Christ and Angels (23).
Detail of great central arch of St. Mark's, left side, with bas-relief of St. George (24). Vol. XXIV. Plate 56.
Panel of Treasury Wall, St. Mark's (25).
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Gable at Ponte Paradiso, Venice (27).
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Capitals of Ducal Palace, The Sages, Luna, and The Months (29, 30, 31).—Plates II. and III. in Vol. XXIX. (pp. 116, 124).
St. George and the Dragon at San Giorgio de' Schiavoni, from Carpaccio (32).—See Plates LX. and LXIX. in Vol. XXIV. (pp. 340, 384).
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"Twenty-three receipts given by Tintoretto between 1553 and 1554 for money received by him from the Confraternity of S. Rocco for Paintings" (43, on five sheets).—Examples are given on Plate VI. in Vol. XXIX.

To illustrate *The Bible of Amiens* :—

Twenty-six photographs.—All reproduced in this edition: see Vol. XXXIII. pp. 179–181.

"Folio Series of Examples for Drawing Copies."—For these, announced and in part prepared but not issued to the public, see Vol. XXI. p. 311 and following Plates.

ALPHABETICAL LIST OF ALL RUSKIN'S WRITINGS, ETC., BEING AN INDEX TO DIVISION I. OF THE BIBLIOGRAPHY

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Notes by Mr. Ruskin on his Drawings by Turner, 15—XIII. 389.
Catalogue of Sketches by Turner lent by the Trustees of the National Gallery to the University of Oxford, 15—XIII. 560.
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Zorzi, Letter to Count, in his Osservazioni intorne ai restauri interni ed externi della Basilica di San Marco, 14—XXIV. 405.

II. WORKS, ETC., ABOUT RUSKIN

I. COMPLETE VOLUMES OF BIOGRAPHY, BIBLIOGRAPHY, OR CRITICISM, CHRONOLOGICALLY ARRANGED

N cases where books have already been described in previous volumes, the titles are obreviated, a reference being appended to the volume and page where fuller bibliographical articulars will be found.

Where books have been otherwise referred to or quoted from, the references are also given. The arrangement is chronological. An alphabetical list of authors is, in the case of the more portant writings, given at the end of the Ruskiniana section of the Bibliography (p. 191).

1851

W. Dyce, R.A.: *Notes on Shepherds and Sheep.*—Bibliog., XII. 514.

A Cambridge Graduate: *A Reply to "Notes on Sheepfolds."*—Bibliog., XII. 514.

An Architect: *Something on Ruskinism.*—Extract, IX. xliii., referred to, 11, 6 *n.*; Bibliog., IX. xliii. *n.*

1852

E. V. Rippingille: *Obsoletism in Art. A reply to the author of "Modern Painters."* -Bibliog., XII. 338.

1855

Notes on . . . the Royal Academy. A skit on Ruskin's *Academy Notes.*—Bibliog., IV. 4.

1856

J. Ballantyne: *What is Pre-Raphaelitism?*—Bibliog., XII. 338.

1857

E. Young. *Pre-Raffaelitism; or, A Popular Inquiry into some newly asserted rinciples connected with the Philosophy, Poetry, Religion, and Revolution of Art. y the Rev. Edward Young, M.A., of Trinity College, Cambridge.* London: Long- an, Brown, Green, Longmans & Roberts.—Crown 8vo, pp. xv.+317. A general iticism of Ruskin.

Notes on Some of the Critics of John Ruskin, M.A., Author of *Modern Painters, tones of Venice*, etc., etc. By A. B. London: Partridge & Co.—Crown 8vo, p. 31, without wrappers. Replies to criticisms during 1856 in the *Quarterly, dinburgh, Blackwood, Art Journal*, and *Athenæum* (see below, p. 135).

A Nightmare. A lithograph, caricaturing Ruskin and the P.R.B., by F. Sandys, ublished by Smith, Elder & Co., May 4, 1857.—See XIV. 106 *n.*

1864

J. Milsand: *L'Esthétique Anglaise.* The title-page of this volume (the first devoted to Ruskin on the Continent) is:—

> L'Esthétique | Anglaise | Étude | Sur M. John Ruskin | Par | J. Milsand | Paris | Germer Baillière, Libraire-Éditeur | Rue de l'École-de-Médecine, 17. | Londres, | Hipp. Baillière, 219 Regent Street. | New York, | Baillière brothers, 440 Broadway. | Madrid, C. Bailly-Baillière, Plaza del Principe Alfonso, 16. | 1864 | Tous droits réservés.

Crown 8vo, pp. xii.+180, issued in pale-green wrappers, 2 fr. 50 c.—The study was for the most part reprinted from two papers in the *Revue des deux Mondes* (see below, p. 139). For an English account of it, see below, p. 129. For a reference to it by Ruskin, see XXXVI. 481.

Second Edition (1906).—Crown 8vo, pp. 208, published at Lausanne; with an Introduction, on Milsand, by Prof. M. Millioud; also a photograph of Milsand with Robert Browning.

1869

B. H. Green. *Mr. Ruskin: his Opinions & Comparisons of Painters. A few Remarks, dedicated to the Shades of Raphael, Correggio, and Murillo.* London: Effingham Wilson, Royal Exchange. One Shilling.—Octavo, pp. 24, a pamphlet in drab-coloured paper wrappers.

1873

G. B. Kidd. *Mr. Ruskin and Political Economy. A Paper read before the Derby Nomadic Club, March 28, 1873, by George Balderston Kidd, LL.D. Printed by request.* Bemrose & Sons, London and Derby.—Octavo, pp. 28, a pamphlet in green paper wrappers.

1878

Whistler. *Whistler v. Ruskin. Art and Art Critics. By J. A. M'Neil Whistler.* London: Chatto & Windus.—Octavo, pp. 17, a pamphlet issued in brown paper wrappers.

Seven eds. were published, the price in each case being 1s. The pamphlet was reprinted on pp. 21–34 of *The Gentle Art of Making Enemies* (Heinemann, 1890). For a reference to the pamphlet, see XXIX. p. xxiv.

Shepherd's *Bibliography of Ruskin.* The title-page of this volume is:—

> The | Bibliography of Ruskin | A Bibliographical List | arranged in chronological order | of the | Published Writings in Prose and Verse | of | John Ruskin, M.A. | From 1834 to the present time | (September 1878).

Crown 8vo, pp. viii.+40. Issued in mottled-grey paper wrappers, lettered "The Bibliography | of Ruskin" upon the front, 5s. Afterwards issued in green cloth, lettered up the back "Bibliography of Ruskin."

Five eds. were published (the last in 1881), each revised and extended. The *Bibliography* was the work of Richard Herne Shepherd.—Referred to, XXXIV. xxxviii.; Ruskin's letters to Mr. Shepherd, XXXIV. 537.

Chamberlain. *A Catalogue of the Works of Mr. John Ruskin, as collected by J. H. Chamberlain, prior to January the first, 1879.*

A few copies of this manuscript (and decorated) Catalogue were lithographed.

1879

Axon's *Bibliographical Biography*, with the following title-page:—

The Ruskin Society | John Ruskin: | A | Bibliographical Biography. | By William E. A. Axon, M.R.S.L. | Read before the Manchester Literary Club, March 3, 1879; and also before the | Ruskin Society, May 7, 1879. | [Reprinted from Vol. V. of the Papers of the Manchester | Literary Club.] | 1879.

Octavo, pp. 22. Issued in mottled-grey paper wrappers, with the title-page (enclosed in a plain ruled frame) reproduced upon the front, "Price Sixpence" being added at the foot. *Second Edition*, 1881; pp. 27 (with an added Preface).

John Ruskin, D.C.L. A leaflet, octavo, pp. 4, by R. Bailey Walker, F.S.S. Issued without wrapper or cover.

Reprinted from *Ben Brierley's Journal*, 1879 (see below, p. 147).

1880

Bust of Ruskin by Boehm. A fly-sheet (foolscap), dated "Oxford, May 27, 1880," inviting subscriptions thus:—

"Many friends of Mr. Ruskin have expressed a desire that a statue of the author of *Modern Painters* should be placed in the School of Drawing, Oxford, which owes its existence to his generosity and bears his name. A Bust of Mr. Ruskin has been executed by Mr. Boehm, A.R.A., in Terra-cotta, of which one copy is now being exhibited at the Royal Academy, and another may be seen in the Turner Room at the University Galleries. Mr. Boehm has also made a full-length sketch of Mr. Ruskin in clay. It is proposed to raise by subscription a sum sufficient to procure a life-size Statue modelled upon this sketch. The cost of executing this would be in Terra-cotta, £700; in Bronze, £1000; in Marble, £1200." List of the Committee (headed by Prince Leopold and the Marquis of Salisbury) followed.—The appeal was printed in the *Times*, May 26. Ultimately a marble bust was placed in the Ruskin Drawing School.

Is it true that Mr. Ruskin's books are "scarce, dear, and difficult to obtain?"—Crown 8vo, pp. 4; a leaflet, without wrapper.

Circulated in 1880 by the Manchester Ruskin Society. The contents of the *brochure* had appeared in the *Educational Chronicle*.

Hume Nisbet. *The Practical in Painting, also a few Remarks on John Ruskin. By Hume Nisbet, Artist, and Master of Painting, School of Art and Watt Institution, Edinburgh.* Price Sixpence. Printed by Muir & Paterson.—Octavo, pp. 32; issued stitched and without wrappers.

W. C. Sillar: *A Defence of the Church of England . . . against . . . Mr. Ruskin.*—Bibliog., XXXIV. 190.

William Smart. *John Ruskin: His Life and Work. Inaugural Address delivered before the Ruskin Society of Glasgow, by the President, William Smart.* Manchester: Abel Heywood & Son. Glasgow: Porteous Brothers, Wilson & M'Cormick.—Octavo, pp. iv. + 51. 6d.

First Edition (1880), issued in thick cream-coloured paper wrappers. *Second Edition* (1882). The *Third Edition* (1883) was issued in two forms:—(1) similar to ed. 1; (2) with a different title-page, issued in brown paper wrappers, "Price One Shilling."

P. B. Watt: *The Educational Value of Art. A Paper read before the Ruskin Society, Glasgow.* Glasgow: Printed by William Gilchrist & Co., 64 Howard Street. Small 8vo, pp. 19, issued in mottled-grey paper wrappers.

1881

Bancroft Cooke. *John Ruskin. An Inaugural Address read before the Birkenhead Ruskin Society. Published by request. Price Sixpence.* Birkenhead: Willmer Brothers & Co., Limited, Chester Street.—Octavo, pp. ii. + 24; issued in mottled-grey paper wrappers, with the title-page reproduced upon the front.

1882

E. J. Baillie. *John Ruskin: Aspects of his Thought and Teachings. By Edmund J. Baillie (Member of the Ruskin Society).* London: John Pearce, "Dr. Johnson's House," Gough Square, Fleet Street. Orpington: George Allen, "Sunnyside." Octavo, pp. 68; issued in green paper wrappers, price 1s.; or in limp leather, 2s. 6d. The frontispiece is a rough woodcut portrait of Ruskin. On p. iv. of the wrapper there is an advertisement of "Portrait of Mr. Ruskin, drawn by Thomas Scott, printed on large plate paper, suitable for framing. Price 1s."

The series of papers forming the chapters of this book had previously appeared in *House and Home* (see below, p. 150). For a letter by Ruskin on the book, see XXXVII. 430.

W. Cassels. *Wealth: definitions by Ruskin and Mill compared. A Paper read before the Ruskin Society of Glasgow on 23rd January, 1882, by a Member.* Glasgow: Wilson & M'Cormick, 120 St. Vincent Street.—Octavo, pp. 31, issued in whitey-brown paper wrappers, price 6d.

Reprinted in *The Pioneer* for July 1890, pp. 15–33, where the paper is signed "Wm. Cassels."

1883

Ruskin's "Modern Painters," Volume Second, New Edition: a Paper read at the Opening of the Fifth Session of the Ruskin Society of Glasgow, on 22nd October 1883, by the President. Printed for private circulation. Glasgow: John Morison.—Octavo, pp. 29, issued in thick white paper wrappers, price 6d.

The paper was by John Morison.

J. M. Mather's *Life and Teaching of Ruskin,* of which the title-page is:—

> Life and Teaching | of | John Ruskin. | By | J. Marshall Mather, | Member of the Ruskin Society. | Manchester: | Tubbs, Brook, & Chrystal, 11, Market Street. | London: | Simpkin, Marshall & Co.; Hamilton, Adams & Co. | *All Rights Reserved.*

Small 8vo, pp. vii. + 134, issued in green cloth, with gilt top, lettered across the back: "John | Ruskin | J. M. Mather | Tubbs, Brook, | & Chrystal." 2s. 6d.

On pp. 82–83 appeared for the first time a letter by Ruskin on Nurseries.—XXXIV. 559. *Second Edition,* 1884, pp. vii. + 164. Among other additions, Ruskin's poem "Charitie" II. 211) was given (pp. 31–32).
Third Edition, 1890, "revised and enlarged," published by Fred. Warne & Co., pp. viii. + 174. *Fourth Edition,* 1892. *Fifth Edition,* 1893, pp. xxvii. + 184. *Popular Edition,* 1900, in green paper wrappers.

W. Smart. *A Disciple of Plato. A critical study of John Ruskin. By William Smart, M.A. With a Note by Mr. Ruskin.* Glasgow: Wilson & M'Cormick, Saint Vincent Street.—Octavo, pp. iv. + 48, issued in buff-coloured paper wrappers, Price One Shilling.—Quoted, XXVII. xxxv.

Ruskin's Note (on p. 48) is printed in XVII. p. lxxxiii.

1884

P. Geddes. *The Round Table Series. III. John Ruskin, Economist.* Edinburgh: William Brown, 26 Princes Street.—Octavo, pp. iv. + 44, signed "Patrick Geddes," issued in pale-blue ornamental paper wrappers, 1s. (Also 100 numbered copies on hand-made paper, in parchment cover, 2s. 6d.) *Second Edition,* slightly revised, 1884.

For references to this excellent essay, see XVII. civ.

1885

Inscription. A fly-leaf ($8\frac{1}{4}$ in. $\times 5\frac{1}{4}$) with a brief appreciation of Ruskin, headed "Inscription," and enclosed in an ornamental gold border. No imprint.

One of a series of "inscriptions" issued for pasting into books by favourite authors. This on Ruskin was written by Dr. Peter Bayne. (That in the same series on Wordsworth was by Matthew Arnold.)

Address to Ruskin.—XXXIV. 733–734. Bibliog., *ibid.*, 732.

C. H. Osler. *John Ruskin: his Aims and Efforts. A Lecture delivered before the Ruskin Society, Sheffield, by the Rev. C. H. Osler.*—Octavo, pp. 16, issued in paper wrappers of various colours, price 3d.

The Social Problem. Work versus Waste. A Paper read before the Ruskin Society of Glasgow, by the Vice-President, on 20th April 1885. (*Revised and Extended.*) *And published at the request of the President and Members.* Glasgow: Morison Brothers, 99 Buchanan Street.—Octavo, pp. 32, issued in buff-coloured paper wrappers, price 6d.

By William Cassels.

Morgan. *Index to Academy Notes.*—Bibliog., XIV. 312.

A second edition in 1890: see *ibid.*

1886

"The Roadside Songs of Tuscany," a brief notice. A Paper read at the opening of the Eighth Session of the Ruskin Society of Glasgow (The Society of the Rose) on 8th November, 1886, by the President. For private circulation. Glasgow: printed by Morison Brothers, 99 Buchanan Street.—Octavo, pp. ii.+12, issued in mottled-grey paper wrappers.

By John Morison.

Two Papers on John Ruskin by John Holmes. Sheffield, 1886.—Octavo, pp. 1–23, issued stitched and without wrappers. There is no title-page, each paper being headed with its own title—pp. 1–15, "John Ruskin, a Reminiscence"; pp. 15–23, "Ruskin on Luini at Lugano."

These papers, which had previously appeared in the *Sheffield Independent* (Bibliog., XXXIV. 510, 725), contain Ruskiniana, reprinted in this edition.—XXXIV. 510, 724, 725.

1887

W. Martin: *Aspects of Nature in relation to Individual and National Life. A Paper delivered before the Ruskin Society of Glasgow. Published by request.* Glasgow: James MacLehose & Sons, Publishers to the University.—Crown 8vo, pp. 32, issued in mottled-grey paper wrappers, price 6d.

1888

F. Sewall. *The Ethics of Service. An Essay read before the Ruskin "Society of the Rose" in Glasgow, January 1888. By Frank Sewall, M.A., Author of "The New Metaphysics; or the Law of End, Cause and Effect," etc., etc.* James Speirs, 36 Bloomsbury Street, London.—Post 8vo, pp. 32, issued in "vegetable parchment" wrappers with gilt edges, price 1s.

Ruskin, by Clement K. Shorter. Royal 8vo, pp. 3, issued as a leaflet, without cover.—Reprinted from the New Edition of *The National Encyclopædia*, London, 1888, vol. xii. p. 44.

1888–1904

For various Catalogues of the Ruskin Museum, etc., see XXX. 161–170.

1889

W. G. Collingwood. *Celebrities edited by John Waugh. John Ruskin: a Biographical Outline. By W. G. Collingwood.* London: J. S. Virtue & Co.—Octavo, pp. 32, in grey wrappers, with ornamental front cover. 1s.

Inserted at the beginning are a facsimile of "Manuscript from 'Fors Clavigera,' vol. iv. page 103—*i.e.*, Letter 41, § 3 (see XXVII., between pp. 80, 81), and an etching from a photograph of Ruskin at a writing-table: see below, p. 211 (No. 47).

H. Dyer. *The Foundations of Social Politics. By Henry Dyer.* Glasgow: David Bryce & Son.—Octavo, pp. 32, issued stitched, without wrappers.

The "Advertisement" (February 1889) on p. 2 states that the Paper was read before the Ruskin Society of Glasgow.

Ruskin's Romance. Reprinted from a New England Newspaper.—Crown 8vo, pp. 10 (no imprint), issued in light-grey paper wrappers.

Entirely unauthoritative and for the most part imaginary.

A Fly-sheet (pp. 4, foolscap) containing *Correspondence on the Re-issue of "Modern Painters,"* reprinted from *The Scots Observer* (see below, p. 158).—See III. 1.

1890

E. T. Cook. *Studies in Ruskin: some Aspects of the Work and Teaching of John Ruskin. By Edward T. Cook, M.A. With reproductions of Drawings by Mr. Ruskin in the Ruskin Drawing School, Oxford.* George Allen.—Post-quarto, pp. xv. + 334. Issued in blue cloth boards, with white paper label. 21s.

With regard to the text, "Part I. The Gospel according to Ruskin" (1–37) was reprinted from the *Pall Mall Gazette* (see below, p. 156). In "Part II. Some Aspects of Mr. Ruskin's Work," chaps. i. and ii. ("Mr. Ruskin and Oxford" and "The Ruskin Drawing School") have been largely used in this edition in the Introductions to Vols. XX. and XXI. Chap. iv. ("Mr. Ruskin's May Queens") contains an account of the Whitelands Festival, printed in XXX. 337–338; also Ruskin's Notes on Minerals presented to the Cork High School, printed (with additions) in XXVI. 530. Chap. v. ("The St. George's Guild" and Museum): see XXX. Chap. vi. ("Some Industrial Experiments"), printed in XXX. 328–332. Chap. vii. ("Mr. Ruskin and the Booksellers"), printed in XXX. 358–362. Appendix I. ("Readings in *Modern Painters*, 1877"), notes on the Oxford Course, given in XXII. 508 *seq.* Appendix II. ("The Pleasures of England, 1884"): see XXXIII. 414, 505. Appendix III. ("A Lecture on Patience"), *ibid.*, 522. Appendix IV. ("Birds"), *ibid.*, 527. Appendix V. ("A Lecture on Landscape;"), *ibid.*, 532.

The volume contained in the text thirteen illustrations which are reprinted (or given in an improved form) in this edition, as shown in the following list:—

1. Boehm's Bust of Ruskin (XXI. 308). 2. Interior of the Ruskin Drawing School (*ibid.*, xxii.). 3. The May Queen's Gold Cross (XXX. 336). 4. The May Queen's Procession (see "A May Queen," *ibid.*). 5, 6. The Walkley Museum (XXX. xlii.). 7, 8, 9. Ruskin Museum, Meersbrook (XXX. xlix., l., lii.). 10, 11, 12. The Langdale Linen Industry (XXX. 328). 13. St. George's Mill, Laxey (*ibid.*, 331).

The volume contained further thirteen reproductions (by autotype process) of drawings by Ruskin at Oxford, included as shown below in the present edition:—

I. The Market Place, Abbeville	XIX. Plate viii. p. 244.
II. Pine Forest, Mont Cenis	XXI. Plate xxxiv. p. 99.
III. Lucerne, from above	XVII. Plate i. p. xliv.
IV. Old Bridge at Lucerne	VI. Plate A, p. 394.
V. Fribourg, Switzerland	V. Plate F, p. xxxiv.
VI. Glacier des Bossons	XXI. Plate xxix. p. 35.
VII. Grand Canal, Venice	XXI. Plate xxvii. p. 31.
VIII. Castle of Hapsburg	XVI. Plate iv. p. 190.
IX. Study of Kingfisher	XXI. Plate lviii. p. 262.
X. Young Leaves of Plane	XXI. Plate xxxii. p. 97.
XI. S. Michele, Lucca	III. Plate 1, p. 206.
XII. Agrimony Leaves	XXI. Plate xxxiii. p. 98.
XIII. Gneiss, Glenfinlas	XII. Plate i. p. xxvi.

A small edition, without the thirteen reproductions, was issued simultaneously. Post 8vo, pp. xvi. + 304. Issued in blue cloth. Of this, a second edition, with some slight additions, was issued in 1891.

Downes. *John Ruskin: a Study. By the Rev. R. P. Downes (Editor of "Great Thoughts").* London: A. W. Hall.—Octavo, pp. iii. + 119. Issued in ornamental paper wrappers, with a representation of St. Mark's, Venice, on the front cover, and a portrait of Ruskin (from a photograph by Barraud) as frontispiece. 1s.

Largely reprinted from *Great Thoughts* (see below, p. 159), and in part borrowed from *Studies in Ruskin.* Two Ruskin letters are included: one to Dr. Guthrie (XII. xxx. *n.*); the other to Mr. Downes (XXXIV. 565).

1891

Collingwood. *The Art Teaching of John Ruskin. By W. G. Collingwood, M.A.* London: Percival & Co.—Crown 8vo, pp. xvi. + 376.

1893

John Ruskin on Himself and Things in General.—Liverpool: At the office of "Cope's Tobacco Plant."—Small 8vo, pp. xii. + 59. Advertisements of Cope's tobacco, pp. i.–iv., half-title ("John Ruskin. Cope's Smoke-Room Booklets. Number Thirteen"), p. v.; list of "Cope's Smoke-Room Booklets," p. vi.; on the reverse of p. vii. is a fancy portrait of Ruskin, with Venice in the background; Title-page, p. ix.; Contents, p. xi. "Introductory Notice," signed "Walter Lewin," pp. 1–6. The rest of the booklet consists of extracts from Ruskin's books (mainly *Fors Clavigera*), concluding with a "Bibliography for the Studious Smoker," pp. 58–59. Issued in brown paper wrappers, with a caricature portrait on the front of Ruskin as St. George. Price 3d.

This publication was the subject of proceedings in the Chancery Division before Mr. Justice Stirling on November 24, 1893, Messrs. Cope submitting to an order for a perpetual injunction.

W. G. Collingwood's *Life*, with the following title-page:—

> The Life and Work of | John Ruskin. By W. G. | Collingwood, M.A., Editor | of "The Poems of John Ruskin" | etc. With Portraits and | other Illustrations in | two volumes. Vol. I. [Vol. II.] | Methuen & Co. | 18 Bury Street, W.C. | London | 1893.

Octavo, vol. i. pp. xv. + 243; vol. ii. pp. vii. + 285. Issued in green cloth, 32s. (Also 300 copies on hand-made paper with the illustrations on India paper, 63s.; and 35 copies on Japanese paper, of which 30 were for sale, 105s.)

These volumes contained several of Ruskin's drawings, reproductions, facsimiles, etc., thus placed in the present edition:—

> John Ruskin, By himself (frontispiece to vol. i.).—XVII., *frontispiece.*
> The Scala Monument, Verona (i. 51).—XXXVI., Plate ii. p. 4.
> Stirling Palace and Church (i. 74).—See Plate XVI.
> Olive at Carrara (i. 121).—XV., Plate i.
> Pilatus, Lucerne (i. 130).—See Plate XIII.
> Page of *Fors* MS. (frontispiece to vol. ii.)—XXIX., between pp. 536, 537.
> Baden, Switzerland (ii. 33).—XXXVI., Plate xix.[1]
> Murano (ii. 167).—X., Plate B, p. 40.
> Foreground detail, Brantwood (ii. 199).—XXV., Plate i. p. xxxiv.
> Beauvais Cathedral (ii. 207).—XXXIII., Plate i. p. xxiv.

Each volume contains at the end "Chronology," "Bibliography," and "Catalogue of Drawings"; vol. i. 1819–1860, vol. ii. 1860–1892.

Wise and Smart's *Bibliography*, with the following title-page:—

> A | Complete Bibliography | of the | Writings in Prose and Verse | of | John Ruskin, LL.D. | With a list of the more important Ruskiniana. | Compiled by | Thomas J. Wise & James P. Smart. | Edited by | Thomas J. Wise. | Vol. I. [Vol. II.] | London: | Printed for Subscribers only. | 1893.

Quarto. This admirable Bibliography was issued at intervals between 1889 and 1893 in 18 Parts, each of which was put up in buff-coloured paper wrappers. The price of each Part was 2s. 6d. 250 copies of each were issued upon Dutch hand-made paper. A Supplementary Part 19, containing Illustrations, was issued in October 1893; of this 100 copies only were issued (price 10s.).

Volume I.—Frontispiece, Elliott & Fry's full-face photograph of Ruskin, taken in 1882. On p. v., "To John Ruskin This book is dedicated by his kind permission." On p. vi., "Of this book Two Hundred and Fifty Copies only have been printed for sale. R. Clay & Sons, Limited. London and Bungay. May,

[1] The Plate is from a better drawing of the same subject.

1893." Contents (of Vol. I.), pp. vii.–xix. Preface, xxi.–xxvii. This volume comprised (pp. 1–329) Part I. Division A of the Bibliography; namely, Editiones Principes: Minor Works.

Volume II.—Contents, pp. v.–xi. This volume contained:—

	PAGES
Part I.—Division B. Bibliography of *Modern Painters*	1-46
,, C. ,, ,, *The Stones of Venice*	47-75
,, D. Works edited, prefaced, or contributed to by Ruskin	76-108
Part II.—Contributions to Periodical Literature, etc.:—	
Division A. Essays, Reviews, Magazine Articles, etc.	111-122
,, B. Poems	123-131
,, C. Published Letters	132-138
,, D. Lectures, Addresses, Speeches, etc.	139-155
Part III.—Ruskiniana:—	
Division A. Complete Vols. of Biography and Criticism	159-175
,, B. Minor Ruskiniana	176-203
Appendices:—	
I. Addenda	207-230
II. Chronological List	231-242
Additional Notes	242-247
Errata	247-248
Index	251-263

Of pages 41–42 and 43–44 in vol. i. "cancel sheets" were issued.

The contents of the Supplementary Part of *Illustrations* were:—

1. Original binding of *Seven Lamps:* see VIII. 185.
2. Title-page of 1st ed. of *Salsette and Elephanta.*
3. Title-page of *Poems*, 1850.
4. Facsimile of the frontispiece to original eds. of *The King of the Golden River:* see I. 306, 352.
5. *Title-page of *The National Gallery*, 1852.
6. *Title-page of *Leoni*, 1868.
7. Title-page of *Samuel Prout*, 1870.
8. Title-page of *Miracle*, 1873.
9. Reduced facsimile of original MS. of two pages of *Work and Play:* Plate II. here.
10. Facsimile of a page of the MS. of *Modern Painters*, vol. iv. ch. 16: see VI. pp. 296, 297.
11. *Title-page of *The Scythian Guest*, 1849.
12. *Title-page of *The Queen's Gardens*, 1864.
13. Title-page of *Gold*, 1891.

A Note by Mr. Wise on p. 3 of the wrapper is as follows:—

> "These 'Illustrations,' which represent the scarcer and more uncommon of the First Editions of Mr. Ruskin's books, are intended to supplement the verbal descriptions given in the *Bibliography*, to the end that copies of the books in question may more readily be recognized, and spurious examples more easily detected."

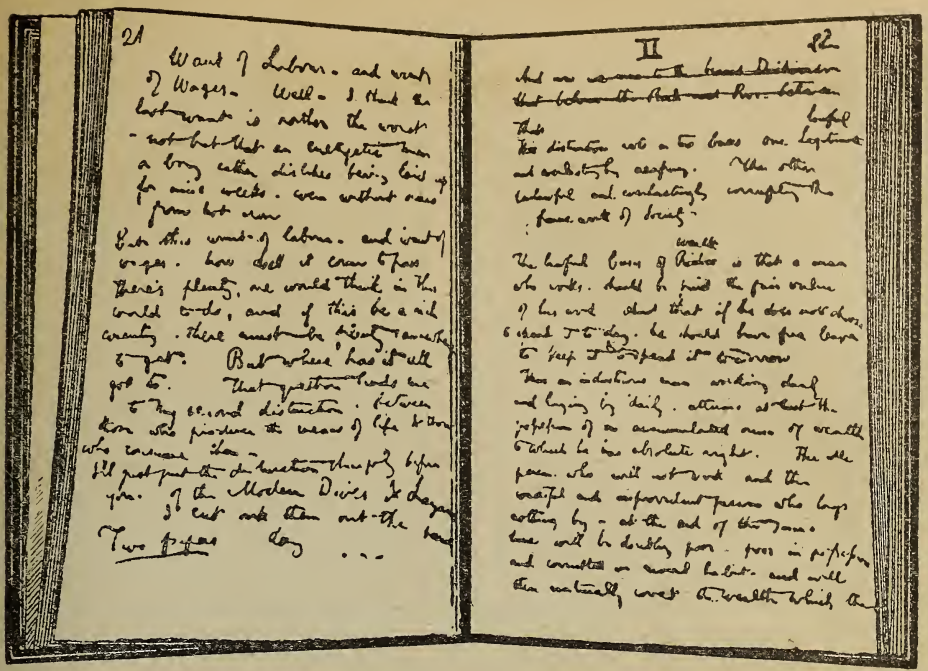
Unfortunately, the title-pages thus illustrated belonged in four cases (asterisked above) to spurious editions. For the genuine ones, see the several bibliographical notes.

1894

C. Waldstein. *The Work of John Ruskin. Its Influence upon Modern Thought and Life: by Charles Waldstein. With a Portrait.* Methuen & Co.: 36 Essex Street, Strand, London. Crown 8vo, pp. viii. + 189.—Referred to, XXXV. xxxiv.–xxxv.

The frontispiece is a small photogravure from Herkomer's portrait of Ruskin. The substance of this book had been delivered as a course of three lectures at the Royal Institution in April 1888 (the first, reported in *Pall Mall Gazette*, April 11, 1888). Of these lectures a printed Syllabus was issued. The substance of the book also appeared as an article in *Harper's Magazine*, February 1889, pp. 382–418.

Reul. *L'Esthétique en Angleterre: John Ruskin. By Paul de Reul.* Brussels. 8vo, 1 fr. 50. Extracted from the *Revue Universitaire.*



Ruskin's Handwriting

(1865, 1851, 1830)

To face p. 116

Conversation supposed to be held
between
Mr R. Mrs R. Miss R & Master R
On New-years. morning
1836.

Mr R. What a time, nearly nine.

Miss R Breakfast's been a long time ready.

Mrs R. What a wind from behind
Mary can't have shut the door
It is open I am sure
Go and shut it—
Quickly

Miss R But it—

Ever affectionately and gratefully Yours
J Ruskin

Not a lively note this. I perceive. I really am doing lots of work but the preface needs to one to be in good humour.

Ruskin's Handwriting

(1836, 1875)

To face p. 117

1895

E. Hubbard. *Little Journeys to the Homes of Good Men and Great: by Elbert Hubbard. John Ruskin. February 1895.* New York and London: G. P. Putnam's Sons. Pp. 57–80, this portion being separately issued in white paper wrappers.

This little book contains a record of a conversation with Ruskin—XXXIV. 673–674.

1897

Sizeranne. *Ruskin et la Religion de la Beauté. Par Robert de la Sizeranne. Avec deux portraits.* Paris, Librairie Hachette.—Sixteenmo, pp. 360, issued in yellow paper wrappers, 3 fr. 50.

The portraits are (frontispiece) Hollyer's (XXXV. frontispiece) and (p. 10) G. Richmond's (XVI. frontispiece). This brilliant study of Ruskin appeared first in the *Revue des Deux Mondes*—Dec. 1, 1895, vol. 132, 553–590; June 1, 1896, vol. 135, 655–695; March 1, April 15, 1897, vol. 140, 169–203, 825–858. For an English translation, see below (1899), and for a Swedish (1902).

1898

S. S. Fechheimer. *Ueber die Bedentung Ruskins für das Leben und die Erziehung in England. Inaugural-Dissertation der philosophischen Fakultät zu Jena zur Erlangung der Doctorwürde vorgelegt Von Samuel S. Fechheimer.* Jena, 1898: Universitäts Buchdruckerei G. Neuenhahn.—Octavo, pp. 64, in white paper, with the above title on p. 1.

Hobson. *John Ruskin, Social Reformer. By J. A. Hobson.* London: James Nisbet & Co.—Octavo, pp. 336, in dark cloth boards, with white paper label.

For references to this careful study, see XVII. civ. The same author's *The Social Problem* (1901) contains references to Ruskin's teaching *passim*.

1899

Address to Ruskin on his Eightieth Birthday.—XXXIV. 734. Bibliog., *ibid.*, 732. (See also below, p. 126.)

Another Address on the same occasion (from the Ruskin Society of London).—XXXIV. 735.

Printed, with illuminated letters, on a sheet of parchment.

G. H. Marius. *John Ruskin. Een Inleiding tot zijn Werken door G. H. Marius.* 'S-Gravenhage, Martinus Nijhoff, 1899.—Pp. 168, issued in blue paper wrappers, lettered on the front "Moderne Denkers. II. John Ruskin," etc.

Sizeranne. *Ruskin and the Religion of Beauty. Translated from the French of R. de la Sizeranne by the Countess of Galloway.* George Allen. Crown 8vo, pp. 302.

This contains two additional notes (by "G. A.")—one ("Appendix A," p. 299) correcting some of the French author's general remarks about the St. George's Guild; the other ("Appendix B," pp. 300–301), containing Mr. George Thomson's criticisms of the St. George's Mill at Laxey.

1900

Blanche Atkinson: *Ruskin's Social Experiment at Barmouth.*

A pamphlet (pp. 54, in grey paper wrappers) reprinted from the *Leisure Hour* (see below, p. 167). For extracts and sketches from it, and letters from Ruskin included in it, see XXX. xxviii.–xxx., Plate 1, 300.

H. F. Brown. *"John Ruskin,"* by Horatio F. Brown (in Italian).—Octavo· pp. 6, in brown paper covers (without lettering). Imprint—"Venezia 1900, Estratto dal *Nuovo Archivio Veneto*, tom. xix., coi tipi del cav. F Visentini."

Collingwood. *The Life of John Ruskin. By W. G. Collingwood.* Methuen and Co.—Crown 8vo, pp. viii.+427. Issued in red cloth.

Not a reprint of the work of 1893; but re-written, with more biographical and less critical and expository matter. Called in the headlines "Life and Work of John Ruskin." For a collation of the numerous Ruskin Letters included, see XXXVII. 718; the book contains reminiscences, etc., often quoted in this edition (see General Index, under "Collingwood").

Hocart. *John Ruskin, le prophète du beau. By J. Hocart.* Octavo. Brussels.

A. A. Isaacs. *The Fountain of Siena. An Episode in the Life of John Ruskin, LL.D. By Albert A. Isaacs, M.A.* London: S. W. Partridge.—Crown 8vo, pp. 52, issued in light-blue cloth.—For collation of Ruskin Letters included in this volume, see XXXVII. 670; for the frontispiece (the Fountain of Siena), XXIII. Plate VII.

Meynell. *John Ruskin. By Mrs. Meynell.* Blackwood.—Crown 8vo, pp. viii.+300. A volume in the "Modern English Writers Series." Issued in blue cloth.

Quoted, XXII. xxxvi.; XXV. xlviii.; XXVI. xxv. *n.*; XXVII. xxiv.

Pengelly. *John Ruskin. A Biographical Sketch. By R. Ed. Pengelly.* London: Andrew Melrose. Sixteenmo, pp. 127.—For collation of a series of Ruskin letters included in this volume, see XXXVII. 672. Also quoted, XXXIV. 715 *n.*

Ruskin Exhibition, Coniston, July 21 to Sept. 15, 1900.—16mo, pp. 36, in white paper wrappers lettered as above (in an ornamental border) on the front, and with the imprint ("William Holmes, Printer, Ulverston, MDCCCC") on the back.

Preface (by W. G. Collingwood), pp. 1-2; Catalogue of drawings by Ruskin and portraits of him, pp. 3-20 (Nos. 1-221); photographs, engravings, etc., pp. 21-26; personal relics, pp. 27, 28; Ruskin manuscripts, p. 29; specimens of his books, p. 30; other objects, p. 31; photographs, pp. 32-35; list of contributors, pp. 35, 36. The Catalogue of drawings is incorporated below (see p. 222). There were four editions.

Ruskin and Modern Business. Reprinted from "The Spectator," Feby. xvii., MDCCCC. Crown 8vo, pp. 8, on rough white paper; p. 1 lettered as above; p. 2, a Ruskin letter, XXX. 333; pp. 3–7, the reprint of an article in the *Spectator* [by W. Clarke], see below, p. 174; p. 8, imprint—"Printed at the Press of the Guild of Handicraft, Ltd., Essex House, Bow, MDCCCC."

G. M. Scalinger. L'Estetica di Ruskin. Napoli, Libreria Detken e Rocholl.—8vo, pp. 169, issued in grey paper wrappers, 2 lire.

Spielmann. *John Ruskin. A Sketch of his Life, his Work, and his Opinions, with Personal Reminiscences. By M. H. Spielmann. Together with a Paper by John Ruskin entitled "The Black Arts."* Cassell & Company.—Crown 8vo, pp. xiv.+208. Issued in red cloth.

"The earlier portion of the volume is based upon a Supplement which I wrote, in some haste, for the Proprietors of the *Graphic*" (see below, p. 172). Chapter x. (R. and Cruikshank) is reprinted with additions from the *Pall Mall Gazette* (see below, p. 151). Chapter xiv. ("The Portraits of Ruskin") is reprinted with additions and alterations from the *Magazine of Art* (see below, p. 160). Chapter xv. (Ruskin's "Black Arts") is reprinted from the same magazine (see above, p. 20). The book also incorporates from the *Pall Mall Gazette* a "Conversation at Brantwood" (see above, p. 93). For collation of numerous Ruskin Letters included, see XXXVII. 726. For other Ruskiniana quoted from the book, see XXX. xlv., XXXIV. xlv., 566.

Wilmersdoerffer. "John Ruskin."

This paper was a separate pull from the pages of a magazine (see below, p. 178), the title-page of the reprint being:—*Nord und Süd. Eine deutsche Monatsschrift. Herausgegeben von Paul Lindau. . . . Sonder abdruck aus Heft 283, Oct. 1900. Breslau. . . .*

1901

Bardoux. *Le Mouvement idéaliste et social dans da Littérature anglaise au XIXe Siècle. John Ruskin. Par Jacques Bardoux, avocat à la cour d'Appel, Docteur ès Lettres.* Paris: Calmann Levy.—Crown 8vo, pp. xii.+551, issued in green paper wrappers, 3 f. 50.

A careful and exhaustive study. There is a concise "Bibliographie des Œuvres de Ruskin," fairly extensive, pp. 535–540; and a "Bibliographie de la Littérature Ruskinienne," pp. 541–549 (not very accurate).—Quoted, VIII. xliii. *n.*

Jameson. *A Bibliographical Contribution to the Study of John Ruskin. Compiled by M. Ethel Jameson.* Cambridge (U.S.A.): Printed at the Riverside Press.—Crown 8vo, pp. 154.

This book contains:—"Significant Facts in the Life of John Ruskin," pp. 1–38 (American readers should note that this section abounds in misprints and mistakes); "Estimates of Ruskin," 38–47; list of "Books by production chronologically," 48–55; "British Editions of

Ruskin's Books," 55–85; "Foreign Editions," 85–98; "Books composed of and containing selections from Ruskin's writings, also of books for which he wrote prefaces, notes, letters, etc.," 99–103; "Books concerning John Ruskin, his life, work, and writings," 108–119; "Magazine Articles," 119–144; Index, pp. 147–154. Though it contains many mistakes, omissions, and confusions—sometimes of a comic character, as when an item called "Growth of Ruskin" turns out, upon search, to be "Growth of Russia"—this Bibliography is valuable for its fulness in noting Ruskiniana, and its list of American editions differentiates it from other essays in the same kind.

Rawnsley. *Ruskin and the English Lakes. By the Rev. H. D. Rawnsley, Hon. Canon of Carlisle.* Glasgow: James MacLehose & Sons.—Crown 8vo, pp. xii.+243.

Chaps. i. and ii. ("Ruskin and the English Lakes") are biographical.—Some reminiscences of Ruskin quoted, XXXIV. 719.

Chap. iii. ("Reminiscences of Ruskin among the Peasantry of Coniston"):—"He hedn't a bit o' pride, hedn't t' Professor, and he was partickler fond of a crack about dogs and sheep . . . and birds and aw mak of things that hed life. . . . I 'member he was yance up here latin' mosses and what not, and he shewed me a bit of them colourments upon the steans, nay I can't mind on what he cawed them, but he was pleased as a child wid yan o' 'em on a boulder stean, and talked for iver of it. . . . He was fond of iverything in t' daale, and partickler fond o' barns. School childer wad wait for him at lonning-end just on chance of a word or a pat o' t' head fra t' Professor. . . . I 'member yance of a time when he and yan they cawd Bell [see XXVI. 309] hed a crack aboot politics and sec-like, and William clapped Professor on t' shoulder and he said, 'Well, to my waays o' thinking, for aw your conservative talk and writings and what not, you are as radical as t' best on us.' And Professor leuked oop wid a smile and smacked his hand intil William's, and he said, 'Well, well, you're not so far wrong efter aw.'"

Ch. iv. "At the Ruskin Exhibition, Coniston." Ch. v. "Ruskin and the Home Art Industries in the Lake District" (compare XXX. 328). Chaps. vi. and vii. "Ruskin and Wordsworth," referred to, XXXIV. xxxv. Ch. viii. "At Ruskin's Funeral." Ch. ix. "The Unveiling of the Ruskin Memorial at Friar's Crag" (see II. 294 *n.*). Ch. x. "The Memorial Cross at Coniston" (see XXXV. xlvii.). "Memorial Poems," 232–238.

Also cited or referred to, I. 49 *n.*, 59 *n.*, 412, 415; II. 288 *n.*, 306.

Royal Society of Painters in Water Colours, founded in 1804. Ruskin Exhibition open from February 4th to March 2nd at the Gallery, 5a Pall Mall East, S.W., open from Ten till Six. Admission one shilling. Catalogue, sixpence. All rights reserved.—Octavo, pp. 8 (unnumbered, advertisements, etc.)+ix. (Preface)+44 (Catalogue), in white paper wrappers, with ornamental front cover.

The "Prefatory Notes, Ruskin as Artist: by W. G. Collingwood" were reprinted in *Ruskin Relics*, 1903 (see below, p. 120). The Catalogue, containing 427 items, is collated below (see p. 222).

Shaw. *John Ruskin: Ethical and Religious Teacher. A Lecture delivered at Oxford, August 1901, by the Rev. W. Hudson Shaw.* Oxford: [1901].

An Oxford University Extension lecture, pp. 35 in stiff paper wrapper.

Shaw. *Oxford University Extension Lectures. Syllabus of a Course of Six Introductory Lectures on the Life and Teaching of John Ruskin. By the Rev. W. Hudson Shaw, M.A.* . . . Oxford, Horace Hart, Printer to the University—Crown 8vo, pp. 56.

Synopsis of lectures, with numerous extracts from Ruskin's books, references to authorities, etc.

1902

H. J. Brunhes. Ruskin et la Bible pour servir à l'histoire d'une Pensée. Paris: Perrin et Cie., 35 Quai des Grands-Augustins.—Sixteenmo, pp. x.+269, issued in blue paper wrapper, 3 fr. 50.

A short chronological bibliography is given, pp. 243–265. The titles of some of the chapters indicate the scope of this study:—"L'Education de Ruskin: La part faite à la Bible," "La Bible et la Nature," "La Bible et les idées sociales." The initials cover the collaboration of M. Jean Brunhes, a Professor of Geography at the University of Fribourg, Switzerland, and Madame Brunhes, his wife.

Broicher. *John Ruskin und Sein Werk. Puritaner, Künstler, Kritiker. Erste Reihe. Essays von Charlotte Broicher.* Verlegt bei Eugen Diederichs, Leipzig, 1902.

The second volume ("Kunst-Kritiker und Reformer") was published in 1907; the third ("Sozialreformer, Professor, Prophet") also in 1907. 5 m. each vol. The work was reviewed in the *Times*, January 9, 1908, and (among many reviews in Germany) by *Der Tag* (March 2, 1907).

Gustave Fernand-Hue. Ruskin et la Femme. Paris : Société Française d'Imprimerie et de Librairie.—Sixteenmo, pp. 75, issued in grey paper wrappers, 1 fr. 50.

Dedicated to M. de la Sizeranne, "au nom de notre commune admiration pour le grand vieillard de Brantwood."

Harrison. *John Ruskin. By Frederic Harrison.* Macmillan's "English Men of Letters" Series.—Often referred to ; see "Harrison" in General Index.

Ruskin och skönhetens religion. Stockholm, Bonnier.—Swedish translation by "E. A. P." of M. de la Sizeranne's *Ruskin and the Religion of Beauty.*

The Ruskin Cross at Coniston Described and Illustrated. Printed and Published by W. Holmes, Ulverston.—Octavo, pp. 16, in green paper wrappers, the front cover being lettered as above (with an ornamental border and the additional words "Price Sixpence").—Referred to, XXXV. xlviii. *n.*

John Ruskin in his Study. Reproduced by W. Holmes, Ltd., Ulverston, from a picture by W. G. Collingwood, Brantwood 1881–2. This is a colour-plate (by the three-block process), 10 in. × 6½, mounted on a card (14 in. × 10), with descriptive text (lettered as above) on the reverse. Price 3s. 6d.

The picture shows Ruskin writing in the early morning. "The accessories are all accurately represented as they were at the time [*cf.* Mr. A. Macdonald's drawing, Vol. XXIII. Plate B]. . . . In the fender, much foreshortened, is the once famous Ruskin Shovel, designed by himself and made by the Coniston blacksmith."

S. Saenger. *John Ruskin Sein Leben und Lebenswerk. Ein Essay von Sam Saenger.* Strassburg. J. H. Ed. Heitz (Heitz & Mündel) [1901].—Small 8vo pp. xvii.+223, issued in yellow cloth.

1903

Bunsen. *John Ruskin: sein Leben und sein Wirken. Eine Kritische Studie von Marie von Bunsen.* Leipzig, pp. 123, green paper wrappers.

Collingwood. *Ruskin Relics.* By W. G. Collingwood. With Fifty Illustrations by John Ruskin and Others. London: Isbister & Co.—10 in. × 7, pp. x.+232. The contents are:—

Ch. I. Ruskin's Chair (an account of his teaching as Professor).
II. Ruskin's "Jump" (his boat, *The Jumping Jenny*)—quoted, XXXV. xxix.
III. Ruskin's Gardening—quoted, XXV. xxxviii.
IV. and V. Ruskin's Old Road, and Ruskin's "Cashbook" (these two chapters give account of travels with Ruskin in 1882)—quoted, XXXIII. xxxi. *seq.*, XXXV. xxxv. *n.*
VI. Ruskin's Ilaria (further account of the same tour, at Lucca)—quoted, *ibid.*
VII. Ruskin's Maps—quoted, XXVII. lxxii.
VIII. Ruskin's Drawings.
IX. Ruskin's Hand (writing).
X. Ruskin's Music—quoted, XXXI. xxxiv.
XI. Ruskin's Jewels.
XII. Ruskin's Library—quoted, XXXIV. 698.
XIII. Ruskin's Bibles—quoted, XXXIV. 701, XXXV. xliii.
XIV. Ruskin's Isola (Lady Mount-Temple)—quoted, XXXVI. Of the contents of this book, chaps. ii.–vii. and ix.–xiv. were reprinted, with additions, from *Good Words* (see below, pp. 181, 182); and ch. viii. was adapted from the Catalogue of the Ruskin Exhibition, 1901 (see above, p. 119). For a collation of Ruskin letters contained in ch. xiv., see XXXVII. 637.

Of the illustrations, the following were from drawings, etc., by Ruskin:

Ruskin's First Map of Italy (p. 108).—XXXV. 72.
"Geology on the Old Road" (p. 109).—XXXV. 152.
Sketch of Spain (112).—XXVII., Plate A, p. lxxii.
Physical Sketch of Savoy (113).—XXVII., Plate A, p. lxxii.
The History of France (117).—XXXIII., Plate vi.
"Coniston," facsimile of MS. (137). See Plate opposite.
Ruskin's Writing in 1836 (139). See Plate opposite p. 121.
Ruskin's Writing in 1837 (141).—XXXV. 72.
Notes for *Stones of Venice* (143). See Plate opposite.
Ruskin's Writing in 1875 (145). See Plate opposite p. 121.
"Trust thou thy love," facsimile (163).—XXXII.
Native Silver (170). See Plate opposite.

Mineral Catalogue, facsimile (171).—XXXV. 121.
Sketch of Snow Crystals (174). See Plate opposite.
Diamond Diagram (175). See Plate opposite.
A Sermon Book, facsimile (199).—XXXV. 72.
Greek Gospels, annotated (201).—XXXIV. 703.

The volume is the source, as indicated above, of numerous anecdotes and reminiscences contained in this edition. With regard to ch. ix., the facsimiles in this edition give ample material to any reader who is interested in the subject of character in handwriting—a subject in which Ruskin himself took some interest (see, *e.g.*, IX. 446); and it may be well here to collect references to Ruskin's successive "hands."

Its variableness is the first fact which will strike any one who examines the examples. "In writing," says Mr. Collingwood, "he held the pen as we are taught to hold a drawing-pencil, and the long fingers gave much more play to the point than is usual in formed penmanship. Knowing that, it is not surprising to find that his writing varies, not only from one period to another, but with passing moods. Everybody shows some of this variety, but Ruskin's hand was as flexible and impressionable as his whole being."

"He had an odd way, down to the last, of 'printing' an inscription on the fly-leaf of a book or on the mount of a drawing, in neat, square Roman type, inked between double lines ruled in pencil. . . . This was a reversion to early habits. His juvenile MSS. contain many pages of similar calligraphy." (See Vol. II. Facsim. 2 and 3, and *Harry and Lucy* in XXXV. 53, and for an earlier "script," XXXV. 24.) "His ordinary running hand was a shocking scribble"; but there are examples of fair copies, "in the most approved writing-master's manner" (II. 264). After 1830, he exchanged, in his literary productions, his "print" for copper-plate (see the "Fair copy of a poem," here reproduced). "The model upon which Ruskin's handwriting was at last formed was his mother's. . . . In the note-book in which he composed verses from 1831 to 1838 you can see the development of his hand from a spiky and cramped boyish scribble (XXXV. 72, 121) to the more open and slightly more upright style of 1835 and 1836 (the year of his matriculation at Oxford); a neat and educated penmanship, easy to read and regular, though differing slightly from day to day in size and slope. The backward switch of his *y* and forward toss of the tail to his angular *t* are already there; and the dainty shaping of capitals, based on Italic or Elzevir print, like his mother's, with suggestion of the *sérif* in a little elegant curl to *H* and *F*. . . . At Oxford his writing became rather larger and looser, perhaps from Latin exercises in which indubitable distinctness is required." The page of a fair copy of *The Poetry of Architecture* in I. 140 is a good example; at XXXV. 72 is another page. "You note the tendency to round the foot of the down-stroke and the length of the greater limbs of the letters. He used to tell his secretary to take no notice of a letter in which *h* and *l* looked like *n* and *e*."

In the period of the earlier part of *Modern Painters*, he adopted a smaller hand; and the character is intermediate between that of the *Poetry of Architecture* and his later style. The facsimiles in *Modern Painters*, vol. i., show it (III. 89, 256), and that from *Stones of Venice*, here given, is the same. By the time of the third volume of *Modern Painters* "the regular and tight spikiness begins to disappear" (V. 80). It must be to this period that an anecdote told by Mr. W. M. Rossetti refers. "My brother was one day in a picture-gallery (perhaps the National Gallery), and he took out of his pocket, for perusal, a letter recently received from Ruskin. Some person (unknown to Rossetti) passed by, and gave a glance at the handwriting, and he then said to my brother: 'Will you excuse me for saying that, in passing, my eye happened to fall upon that letter, and, being an expert in handwriting, I cannot resist the conviction that the writer must be one of the most remarkable men living: might I inquire who it is?'" (*Ruskin, Rossetti, and Pre-Raphaelitism*, p. 11). The later handwriting, with its greater freedom and "far-flung curves," appears in all the later facsimiles, which show little differences other than between better and worse, and more and less regular.

Ruskin: Élete és Tanítása. By Geöcze Sarolta. Budapest. Pp. 442.

The Manchester City Art Gallery. Catalogue of the Ruskin Exhibition. Spring 1904.—Sixteenmo, pp. 8 (unnumbered) + 150, in grey paper wrappers. The words of the title-page, as above, are reproduced on the front, with "a Cotoneaster by Ruskin, being a companion to the drawing given to the late Queen for her Jubilee." (See XXV., Plates xxx., xxxi.)

The exhibition was arranged, and the catalogue written, by W. G. Collingwood. "Room I. His Student Days," Nos. 1–60 drawings from the age of 10 to 21. "The next groups of exhibits (61–82) illustrate the connection of Ruskin's still-life drawing of plant-forms, etc., with that of his friend, William Hunt." The next group (83–106) consisted of drawings by Ruskin in the Cunliffe collection, hung together by request of the lender. Other drawings by Ruskin, Nos. 107–115: "Room II. Examples of the work of artists, ancient and modern, in illustration of Ruskin's writings" (Nos. 116–134). "Examples of Turner and of Ruskin's Study of Turner's works," Nos. 135–185. Examples of the English Pre-Raphaelites, Nos. 186–205. Copies of Old Masters praised by Ruskin, Nos. 206–217. "Room III. Ruskin's work of the *Modern Painters*,

Seven Lamps, and *Stones of Venice* period," Nos. 218–322. "Room IV. Ruskin as Teacher. Chiefly later drawings in the time of his professorship at Oxford, with examples of artists he recommended to students, and of pupils taught by him," Nos. 323–431. Ruskiniana, MSS. and books, 432–448; Annuals, etc., to which he contributed, 449–470; early editions of Ruskin's works, etc., 471–487; autograph letters, 488–493; various Ruskiniana, 494–507; various Ruskin books and blocks, etc., 508–542.

The Catalogue contains some notes by Ruskin on his drawings: these are included in the Catalogue of Drawings, below.

Also a few other Ruskiniana, here appended:—

359. *Elm-Bark and Ivy* (by George Allen): "Study by my pupil-assistant, Mr. G. Allen, from nature; elm-bark and ivy. The ivy leaves are touched with the brush, all the rest is worked entirely with the point (steel pen with Prussian blue and black), the whole intended as a study for practice in etching. Exquisite where completed, but wanting in breadth" (1859).

471. Presentation copy of Rogers's *Italy*, with the poet's autograph inscription, "To John Ruskin, Esq., with the sincere regard of the author"; and on another leaf, "The second of two copies given by the author to me with his autograph. Given by me, with kind regards, to Arthur Burgess, 1869. J. Ruskin."

473. *Modern Painters, vol. i.*, ed. 5, with Ruskin's inscription: "J. Ruskin to Dante G. Rossetti, with sincere and respectful regards, 1855."

510. *Aratra Pentelici*, 1872, with early unlettered plates, inscribed: "Arthur Burgess, with John Ruskin's love and thanks, 24th August, 1872."

Catalogue of the Fourth Annual Exhibition: Coniston Institute.—Sixteenmo, pp. 18. See below, p. 222.

1904

Farrar. *Ruskin as a Religious Teacher. By the Very Rev. F. W. Farrar.* Reprinted from *St. George* (below, p. 126).

Second edition, 1907; third (reset, Chatto & Windus, pp. 62), 1909.

Richards. *Address delivered before the Men's Class of the Asylum Hill Congregational Church, Hartford, Connecticut. By Alfred T. Richards, January 10, 1904.* A pamphlet, pp. 15 (no imprint), in white paper wrappers, lettered as above on the front cover. The Address, entitled "The Afterglow of a Great Man's Life," is a biographical sketch of Ruskin.

On p. 10 is a letter from Ruskin (XXXIV. 504); on p. 11 the following anecdote:—"Mr. Ruskin would often repair to Mr. Taphouse [a pianoforte dealer in Oxford], and ask him to play some chords on an old harpsichord. The music would put Mr. Ruskin into a kind of day-dream, or ecstatic state; 'then,' said Mr. Taphouse, 'his talk I can describe no otherwise than as the beautiful reverie of an angel.'"

1905

International Art Congress, Venice, 1905. A Souvenir of the Ruskin Commemoration held in the Ducal Palace, September 21. Facsimiled from the Manuscript of "The Stones of Venice" and the Seal of Francesco Foscari in the possession of Mr. George Allen.—Foolscap, pp. 4. Issued for private circulation; folded and enclosed in an envelope, lettered "Ruskin Commemoration, Venice, September 21, 1905."

Thus lettered on p. 1; on p. 2, facsimile of MS. of *Stones of Venice*, i. ch. 1, § 1 (this is the fair copy of the MS. of an earlier draft facsimiled in IX., between pp. 16, 17); on p. 3, facsimile of MS. of *Stones of Venice*, ii. ch. 5, closing passage—here reproduced; on p. 4, the Doge's seal.

Powell. *John Ruskin and Thoughts on Democracy. By Professor F. York Powell.* A pamphlet, in "The St. George Library" Series, pp. 52. Reprinted from *St. George* (see below, p. 126).

1906

Catalogue of the Ruskin Museum, Coniston Institute. New Edition, 1906. Price Threepence.—Sixteenmo size, pp. 48, p. 1 being the cover, with the above lettering in an ornamental design.

The Catalogue, principally concerned with the general contents of the Museum, comprises the following Ruskiniana:—

A catalogue of drawings by Ruskin, exhibited at the Museum; collated below, p. 222.
List of Ruskin MSS. and sketch-books, also there exhibited; collated below, pp. 197 *seq.*
"124 Minerals given by Mr. Ruskin in 1884 and described by him."—XXVI. 516–518.

Chap. I. The Quarry.

§ I. In first the dominion of man was asserted over the Ocean. Three thrones of mark beyond all others, have been set upon its sands: the thrones of Tyre, Venice, and England. Of the first of these great powers only the memory remains; of the second the ruin; the third which inherits their greatness, if it forget their example, may be led through grander eminence to less pitied destruction.

The Perfection, Exaltation, the Sin, and the Punishment of Tyre have been recorded for us, in perhaps the most touching words ever uttered by the Prophets of Israel against the Cities of the stranger: But we read them as a lovely Song: and close our ears to the sternness of their warning; for the very depth of the Fall of Tyre has blinded us to its reality, and we forget, as we watch the bleaching of the rocks between the sunshine and the sea, that they were once "as in Eden the Garden of God."

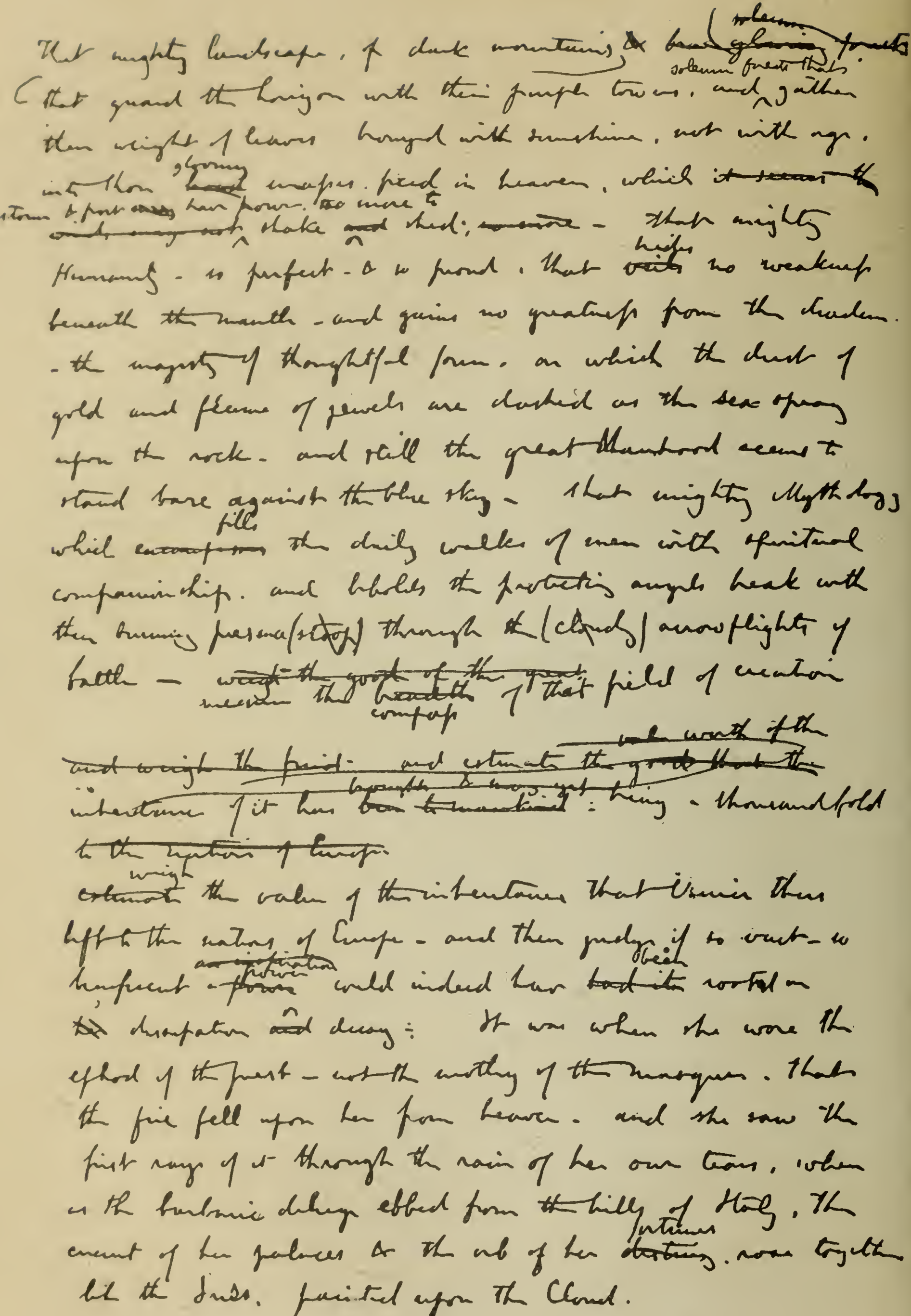
Her Successor, like her in Perfection of beauty, though less in Endurance of dominion, is still left for our beholding in the final period of her decline; a Ghost upon the sands of the Sea—so weak—so quiet—so beautiful all but her loveliness, that we might well doubt, as we watched her faintest reflection in the mirage of the lagoon, which was the City, and which the Shadow.

I would endeavour to trace the lines of this image before it be for ever lost, and to record, so far as I may, the Warning which seems to me to be uttered by every one of the fast gaining waves, that break, like passing bells, against the Stones of Venice.

II. It would be difficult to overrate the value of the lessons which might be derived from a faithful study of the history of this strange and mighty city, a history which in spite of the labour of countless Chroniclers, remains in vague and disputable outline—buried

A Page of the MS. of "The Stones of Venice" (vol. i. ch. i.)

To face p. 122



That mighty landscape, of dark mountains & solemn forests that guard the horizon with their purple towers, and gather their weight of leaves bronzed with sunshine, not with age, into those gloomy masses fixed in heaven, which storm & frost have power no more to shake and shed; — that mighty Humanity - so perfect - & so proud, that hides no weakness beneath the mantle - and gains no greatness from the diadem. - the majesty of thoughtful form, on which the dust of gold and flame of jewels are dashed as the sea spray upon the rock - and still the great Manhood seems to stand bare against the blue sky - that mighty Mythology which fills the daily walks of men with spiritual companionship. and beholds the protecting angels break with their burning presence (stop) through the (cloudy) arrow flights of battle — measure the compass of that field of creation

~~and weigh the fruit~~ and estimate the worth of the inheritance of it has brought to mankind: ~~being a thousandfold to the nations of Europe.~~

weigh the value of the inheritance that Venice thus left to the nations of Europe - and then judge if so vast - so beneficent a power could indeed have been rooted in dissipation and decay: It was when she wore the ephod of the priest - not the motley of the masquer. that the fire fell upon her from heaven. and she saw the first rays of it through the rain of her own tears, when as the barbaric deluge ebbed from the hills of Italy, the circuit of her palaces & the orb of her fortunes. rose together like the Iris. painted upon the Cloud.

A Page of the MS. of "The Stones of Venice" (vol. ii. ch. v.)

To face p. 123

Christian Cherfils. *Canon de Turner: Essai de Synthèse critique des Théories picturales de Ruskin. Thèses néo-ruskiniennes.* Paris, Léon Vanier.—Pp. 106.

Those are Neo-Ruskinians, says the author, who recognise in Ruskin a critic as well as a poet, but who in accepting the general spirit of his doctrine do not hold themselves debarred from passing judgment on the letter. Ruskin remains the best critic of Turner; but his work on Turner is a forest. The object of the author is to find a clear path through it, and to bring into relief the principles of R.'s "canon of Turner."

Collingwood. *Kunst, Arbejde, Opdragelse. Tre Foredrag om Ruskin af W. G. Collingwood. Pora Dansk ved Andreas Mollerup, cand. Theol. Med. et Fororđ af Prof. Otto Jespersen, Kobenhavn: Det Schubotheske Forlag J. L. Lybecker og E. A. Hirschsprung.*—8vo, pp. 64. Issued in stiff white paper wrappers, with a portrait of Ruskin on the front.—A translation (with biographical introduction, 5–12) of lectures delivered by Mr. Collingwood at Copenhagen.

Sizeranne. *Ruskin at Venice. A Lecture given during the Ruskin Commemoration at Venice, September 21, 1905, by Robert de la Sizeranne. Translated by Mrs. Frederic Harrison.* London: George Allen.—Pp. 70, in grey paper wrappers.

The French text was printed as Introduction to Mme. Crémieux's French translation of *The Stones of Venice* (see Addenda; below, p. 313).

1907

Ruskin Exhibition. Catalogue of an Exhibition of Water-Colours and Drawings by the late John Ruskin. The Fine Art Society, 148 New Bond Street, March and April 1907, No. 233.—Sixteenmo size, pp. 32, in grey-green paper wrappers; the above lettering repeated on the front cover, with the addition of the words "Price 3d." There were three editions. The "Third Edition Revised" extended, owing to additions to the notes, to pp. 38.

"Prefatory Note," pp. 3–8; Catalogue, pp. 9–32 (38). This exhibition, including 227 (230) items, consisted of drawings belonging to Mr. and Mrs. Arthur Severn only. The Catalogue is collated below, p. 222.

1909

André Chevrillon. *La Pensée de Ruskin.* Paris (Hachette).—16mo, pp. 311, in yellow paper covers.

Reprinted (with additions) from the *Revue des Deux Mondes* (see below, p. 187). The author's concluding proposition is that "l'idée maitresse" of Ruskin is to-day "maitresse" in England.

Catalogue of Ruskin Exhibition in memory of Charles Eliot Norton. [Boston] Fogg Art Museum: 1909–1910. See below, p. 222.

Carletti Rainero. *Il Pensiero di Ruskin e sua Influenza sui Contemporanei.* Prefazione coi guidizi di E. Basile, Camillo Boito, D. Celandra, E. Ferrari, L. Giunti, A. Melani, M. Pilo, A. Sartorio. Turin.—8vo, paper wrappers, pp. xvi.+63.

1910

Earland. *Ruskin and his Circle.* By Ada Earland. Hutchinson & Co.—Crown 8vo, pp. 340.

Charles Guillon. *Le Christianisme de Ruskin.* Cahors: Imprimerie A. Coueslant.—8vo, pp. 68, red paper covers.

Macgregor. *Ruskin for Boys and Girls.* By Mary Macgregor. T. & E. Jack. London: A short biography in a series "For Boys and Girls," pp. 107.

Wingate. *Life of John Ruskin.* By Ashmore Wingate. Walter Scott. A volume in the "Great Writers" series, pp. 203.

1911

Benson. *Ruskin: A Study in Personality. By A. C. Benson.* Smith, Elder & Co.—Crown 8vo, pp. 264.

Mollerup. *John Ruskin: Hovedtanker i Hans Vaerker. By Andreas Mollerup, with preface by W. G. Collingwood.* Copenhagen, pp. 162.

Symon. *John Ruskin: His Homes and Haunts. By James D. Symon.* T. C. & E. C. Jack, pp. 80.

M. PERIODICALS AND PROCEEDINGS WHOLLY OR PRINCIPALLY DEVOTED TO RUSKINIANA

(*i.*) PAPERS OF RUSKIN SOCIETIES

THIS section of the Bibliography is probably incomplete, as the Papers of the numerous Ruskin Societies are not to be found in any public library, and are difficult to collect.

For a general note on the formation of such Societies, see XXXIII. xxvii. and *n.* For a letter by Ruskin on the earliest of them (Manchester), XXXIV. 539.

Among publications of the Manchester "Ruskin Society (Society of the Rose)," there are:—

A "Preliminary Statement" (a printed fly-sheet).—Also a second and longer issue of the same.

A fly-sheet, containing a reprint of a notice of the Society from the *Manchester City News*, March 8, 1879.

A similar reprint from the *Manchester Guardian*, March 27, 1879.

A Prospectus, 4 pp., dated "Christmas 1879"; headed "The Ruskin Society. | Society of the Rose," with an extract from Ruskin's letter. The following extract shows the objects of the Society:—

> "The Ruskin Society finds the occasion of its existence in the need felt by a few students for associated sympathy through which to gain expression for the manifold thought and feelings evoked by the deep and sincere words of the famous Art Critic and writer on Political Economy. The teachings of Mr. Ruskin, the more they are really understood, seemed to reach the heart of things with the touch as of Ithuriel's spear; and the conviction grew, therefore, that the power which could *see* the good and evil that are in the world so clearly and so strongly, must be vitally related to the power which could describe an availing remedy for the one, while it set forth with rare felicity the true nature and claims of the other."

"Mr. Ruskin and St. Mark's, Venice." A reprint from the *Manchester Examiner*, December 6, 1879.

R. Bailey Walker's account of Ruskin.—See below, p. 147.

First Annual Report, May 1880.—Octavo, pp. 12, in yellow or grey paper wrappers.

Second Annual Report, 1881. Octavo, pp. 12, in grey paper wrappers.

Syllabus, 1881-2, 4 pp., on pink paper.

Third Annual Report, read February 13th, 1882. Octavo, pp. 16, in grey paper wrappers.

At first, the central "Society of the Rose" at Manchester had "Centres" in London, Glasgow, and other places. In 1881 a separate "Ruskin Society of London" was established, which issued a 4 pp. prospectus; a *First Annual Report* (1881), 8vo, pp. 8, in grey paper wrappers; *Second Annual Report* (1882), do.; *Third Annual Report* (1883), do. Reports (in buff paper wrappers) for the session 1890–1891 and 1891–1892; and in white paper wrappers for 1893–1894. Among other papers may be mentioned:—

"Dr. Bayne on Ruskin" (a quarto sheet, printed on one side only).

Catalogue of Books belonging to the R. Society of London, November 1894.

"The Ruskin Society of Glasgow" issued in 1879 a prospectus, 8vo, pp. 8, in yellow paper wrappers.—See XXXIII. xxvii. *n.*

The "Birkenhead Ruskin Society" issued a *Report, 1881-2*, 8vo, pp. 12, in brown paper wrappers.—See XXXIII. xxvii. *n.*

(*ii.*) MAGAZINES OF RUSKIN UNIONS, GUILDS, ETC.

The Ruskin Reading Guild Journal. Edited by William Marwick. Volume I. 1889. George Allen, etc. (Printed at the *Arbroath Herald* Office.) Small quarto, pp. 384+xi. Issued in twelve monthly numbers, price 6d. each, with Green's photograph of Ruskin (1885) as frontispiece to the volume.

The Editorial Note (p. 1) explains that hitherto (Nov. 1887 to Dec. 1888) the Journal appeared in MS. form. The printed Journal was to be the organ of the various Ruskin Societies, and of the "Ruskin Reading Circle"; and a large part of the contents of the vol. are occupied with the proceedings of those bodies. The following Ruskiniana may be particularised :—

"Sonnet to John Ruskin," by H. T. W[harton], p. 33.
"Langdale Linen Industry," by Albert Fleming, pp. 37–38.
"The Ruskin Cabinet—Whitelands College," pp. 62–63, 65, 143–145, 368–371.—Also separately printed, see above, p. 17.
"The Missal of Kaiser Max," by W. G. Collingwood, pp. 65–69, 97–101, 132–136, 193–197, 241–245. —See XXX. 251.
"The Ruskin May Queen Festival, Whitelands College, May 1, 1889," by Annie Turner, 166–169.
"Mr. Ruskin and the Rose Queen," 169–171.
"Unpublished Note by Mr. Ruskin," 184.—XXX. 357.
"Mr. Ruskin as Social Reformer," by S. Josephine Harris, 205–209, 225–229, 257–261.
"The Re-Issue of *Modern Painters*," 220–224.—Correspondence printed also separately, see p. 114.
"Recent Paintings and Ruskin's Principles," by W. G. Collingwood, 273–275.
"The late Mrs. Ewing and the *Elements of Drawing*," 280. See below.
"Ruskin on Childhood and Children," by R. Bird, 289–294, 335–338, 355–359.

A "Supplement to the *Ruskin Reading Guild Journal*, February 8, 1889," pp. i.–xi., contains "John Ruskin. An outline of his Life and System," by J. Marshall Mather, and a "Birthday Address to Mr. Ruskin" as follows :—

"We, the undersigned, offer our heartfelt congratulations to Mr. Ruskin on his Seventieth Birthday, and fervently hope that he may be spared for many years to instruct, delight, and guide the ever-increasing number of his Disciples." The address was signed by members of the St. George's Guild, Carlyle Society, Glasgow Ruskin Society, Liverpool Ruskin Society, Ruskin Reading Guild, and various "Unattached" persons.

Of the *Ruskin Reading Guild*, under that title, only vol. i. was issued; it was continued as—

Igdrasil.[1] *Journal of the Ruskin Reading Guild. A Magazine of Literature, Art, and Social Philosophy. Edited by William Marwick and Kineton Parkes. Volume I. January to September*, 1890. George Allen.

Octavo, pp. 392, issued in nine monthly numbers. (Printed by Hazell, Watson, and Viney.)

Igdrasil continued the work of its predecessor as a "medium of intercommunication" for the Ruskin Societies. In Volume I. the following Ruskiniana may be particularised :—

"Letters by Ruskin not republished in *Arrows of the Chace*," 81–87, 121–126, 169–176, 209–219, 249–255, 297–306, 345–350 (afterwards collected in a volume, *Ruskiniana*, see above, p. 21).
"The Genesis of *Modern Painters*," by W. G. Collingwood, 3–9.
"A Few Words about Jeremias Gotthelf," by Julia Firth, 20–23.
"The Philosophy of *Modern Painters*," by W. G. Collingwood, 42–50.
"The Influence of Reynolds on Ruskin," by W. G. Collingwood, 126–131.
"Social Problems: Socialism and the Teaching of Mr. Ruskin," by Henry Rose, 131–135, 176–181, 286–288, 310–314, 375–378; also in vol. ii. 74–75, 105–111. Reprinted in *The New Political Economy*, 1891 (below, p. 161).
"Supplement to *Igdrasil*, May 1890," pp. xvi. "The Ruskin Museum, Meersbrook, Sheffield."—An account of the opening ceremony: see XXX. 324–327.
"Ruskin and Reynolds, their Theories of Art," by W. G. Collingwood, 219–225.
"Ruskin May-Day Festival, 1890," by Mary Birch, 228–234. (Among those present on this occasion were Ruskin's friends, the Duchess of Albany and Lady Mount-Temple.)
"Rose Queen Festival," 234–239.
"May Festivals at Blackheath and Warley," 240–245.
"The purport of *Modern Painters*," by W. G. Collingwood, 314–319.

[1] For the title, see *Laws of Fésole*, XV. 485.

Igdrasil. Volume ii., October–December 1890. Issued in three monthly parts Octavo, pp. viii.+148. The following Ruskiniana may be mentioned:—

Unpublished Letters by Ruskin, 11–17, 57–70, 97–105 (collected in *Ruskiniana*).
"The Ruskin Reading Guild," by William Marwick, 77–79.
Notes by Ruskin on Jowett's *Plato*, 95–96.—XXXIV. 706.

Igdrasil. Volume iii., June 1891 to March 1892. Issued in ten monthly parts Published at Edinburgh by the World-Literature Publishing Co. Octavo, pp. viii.+ 332. The following Ruskiniana may be mentioned:—

Reports of Lectures, etc., by Ruskin, 11–38, 81–104, 161–187, 241–268 (collected in *Ruskiniana*).
"Ruskin May-Day Festival, 1891," by Henrietta Sheppard, 57–62.
"The Ruskin Rose Queen of 1891," by Harriet A. Martin, 63–65.
"Practical Idealism," by Arthur Boutwood, 200–214.
"The Theory of Interest or Usury," by Henry Rose, 214–226.
"Unpublished Letter on Interest," by Ruskin, 226–227.—XXIX. 572.
"Odds and Ends from and about John Ruskin," by W. Walker, 227–233.
"Ruskin and Carlyle on Sir Walter Scott," by William Smith, 304–323.

World-Literature: the Journal of the Reading Guild and kindred Societies, an Supplement to "Igdrasil." Edited by William Marwick. Volume I. Numbers 1–6 September 15, 1891, to March 1, 1892. Elkin Mathews, etc. Octavo, pp. viii.+124 The following Ruskiniana may be particularised:—

"The Idea of the Ruskin Reading Guild," by William Marwick, 8–10.
"Ruskin's Poems," by William Marwick, 21–25.
"Ruskin's Marks in Carlyle's *Past and Present*," 53, 90–92, 105–106, with a letter from Ruskin t A. Macfee (XXVII. 179 *n.*).
"To John Ruskin," verses by Laura Halliday, 92.

World-Literature. Volume II. Numbers 7–12. May to September, 1892. Edin burgh: World-Literature Publishing Co. Octavo, pp. iv.+150. The following Ruskiniana may be particularised:—

Facsimile of the letter to A. Macfee, 29.
"Professor Ruskin's Rose Queen Festival," at Cork, 42–46.
"Ruskin's *Ethics of the Dust*," by Arthur Boutwood, 99–102, 120–135.
"Extract from a letter by Mr. Ruskin to Lady Waterford," 136 (XXXVII. 715).

Each volume contains various summaries of Ruskin's books, etc., and the report of societies, guilds, etc.

1891. *Handbook containing Rules, Programme, etc., of the Reading Guild (late Ruskin Reading Guild).* Elkin Mathews, etc. Octavo, pp. 22, in green paper wrappers.

Saint George. The Journal of the Ruskin Society of Birmingham (The Society o the Rose), Volume I., 1898. Edited by John Howard Whitehouse. Birmingham The Ruskin Society. London: Elliot Stock. Issued in four quarterly numbers small 4to, pp. 214. The frontispiece is a small photogravure of Herkomer's por trait of Ruskin. The following Ruskiniana may be particularised:—

"John Ruskin, Political Economist," by W. H. Silk, 72–84.
"Ruskin on Art and Ethics," by Rev. A. J. Smith, 121–126.
"The May-Queen Festival at Whitelands College," by Rev. J. P. Faunthorpe, 147–151.

Saint George. Volume II., 1899. (Same title-page.) Pp. iv.+201. The frontis piece, a photogravure from Hollyer's photograph. Among the contents are:—

"Ruskin as a Religious Teacher," by Very Rev. F. W. Farrar, 3–20.—Issued also as a pamphlet see above, p. 122.
"Ruskin's Educational Ideals," by Rev. J. P. Faunthorpe, 21–41.
"A Reminiscence of Ruskin" (reprinted from the *Academy*, Nov. 19, 1898), 55–57.—XXXII. 53 Ruskin and Robins, 57–58.—Quoted, XXVII. 193–194 *n.*
"At Brantwood, 8th Feb. 1899," by J. H. Whitehouse, 59–62.—Quoted, XXXV. xliii.
"Ruskin Hall, Oxford," by J. A. Dale and L. T. Dodd, 94–105.
"Ruskin May-Day Festival, Whitelands, 1899," by Elizabeth C. Ivatt, 128–134.
"The *Figaro* and Mr. Ruskin," 158–159. (See below, p. 169.)

Saint George. Volume III., 1900. (Same title-page.) Pp. iv.+224.
For collation of Ruskin Letters in this vol., see XXXVII. 727. The following articles may be particularised:—

"Ruskin as an Aid to the Lover of Art," by Rev. A. J. Smith, 17–30.
"John Ruskin," verses by A. E. Fletcher, 57.
"John Ruskin," by Professor F. York Powell, 58–67. Separately reprinted, see above, p. 122.
"The Master and his Creed," by Sir Wyke Bayliss, 68–73. The following scrap from a letter b Ruskin (undated) is included: "I am quite unable now to undertake any duty diverting me fro my immediate work—for which I have too little strength."

"Three Poems," by the Rev. Canon Rawnsley, 74-79 ("The Master at Rest," "At Ruskin's Grave," "At Ruskin's Funeral").

"John Ruskin," by S. D. Paoletti, 81-86. Translation by J. A. Dale of an article in *L'Alto Adige*.

"The Master's Funeral," 117-119.

"John Ruskin," Sonnet by Walter Crane, 123. Issued also separately on a stiff card with a decorative border by the author.

"Ruskin's Nature of Gothic and its Relation to Modern Handicrafts," by C. Holme, 124-137.

"'Blackwood' *v.* Ruskin," 153-155.

"Mr. Ruskin and the Cork High School," 223-224.—See XXX. 341.

The article contained the following address presented to Ruskin on his eightieth birthday:—"The Ruskin Rose Queens of the Cork High School, on behalf of their maidens and subjects, send their most affectionate greetings and congratulations to their dear Friend on his eightieth birthday. They recognise the bright and joyous festival as the outcome of his love of beauty and his desire to increase the happiness of human beings, and especially of those in the threshold of life's duties and responsibilities. They rejoice, too, that he has ever sought by precept and practice to encircle the Girlhood of their Kingdom with a fringe of flowers."

Ruskin Union Journal. London: The Ruskin Union. Treasurer: 7 Pall Mall —Honorary Secretary, E 4, *The Albany, Piccadilly.* No. 1 March 1900.—Quarto, pp. 48, issued in greenish paper wrappers, lettered on the front as above, the words "Ruskin Union Journal" being enclosed in a circle of olive.

An "Introductory Note" explained that the *Journal* was to be the organ of a Ruskin Union, affiliating the various Ruskin Societies, etc. A report of the Inaugural Meeting of the Union, with correspondence relating thereto, occupies pp. 4–12. The following Ruskiniana were also included:—

"The Life and Work of John Ruskin," by Rev. J. B. Booth, 13-24.

"After Twenty-Five Years, John Ruskin and the Royal Institute of British Architects. Three Hitherto suppressed Ruskin Letters," 25-28.—XXXIV. 513-516.

No second number was issued, the Ruskin Union henceforth adopting *Saint George* as its journal, which accordingly revised its title-page as follows:—

Saint George. Volume IV., 1901. General Editor: J. H. Whitehouse. Ruskin Union Editor: R. Warwick Bond, M.A., office of "Saint George," Bournville, Birmingham. London: George Allen.—Pp. 339, issued in four quarterly numbers.

For collation of Ruskin Letters in the vol., see XXXVII. 727. The following other Ruskiniana may be particularised:

"John Ruskin," by the Very Rev. Francis Paget, Dean of Christ Church, 2-14.

"Ruskin at Oxford," by the Very Rev. G. W. Kitchin, Dean of Durham, 15, 43. Reprinted in *Ruskin at Oxford and Other Studies*, see below, p. 184.

"John Ruskin," by the Rt. Hon. Lord Windsor, 56-64.

"The Social Economics of Ruskin," by J. A. Hobson, 65-76.

"Notes on *Sesame and Lilies*," by Rev. J. B. Booth, 81-94, 172-186, 268-274, 323-328.

"Ruskin at the Sorbonne," 97-99. A summary of Mr. Rouvier's article in *Le Temps* (see below, p. 179).

"The Sophia of Ruskin. What was it? and How was it reached?" by A. J. Mories, 150-171.—Quoted, XXII. xxxvi.

"Ruskin's Moral Ideas in History," by Richard Whiteing, 212-229.

"The Exhibition of Ruskin Drawings at the Gallery of the Royal Water-Colour Society, Feb. 1901," by M. H. Spielmann, 230-241.—Remarks by Ruskin quoted, XXI. xlii. *n.*

"Ruskin Hall, Oxford," by Dennis Hird, M.A. (Warden), 242-248.

"Ruskin's Theory of the Ideal in Art," by Edmund G. Sykes, 249-267.

"A Memorial Address," by Canon Beeching, delivered in St. Paul's Church, Herne Hill, Feb. 1901, on the occasion of the unveiling of a memorial to Ruskin (see XXXV. xlix.), 275-280.

"At Ruskin's Grave," by Rev. Joseph Wood, 281-284.

"Old Barmouth and the St. George's Guild," by Edith M. Andrews, 285-289.—Quoted, XXX. xxxi.

"Lecture by Lord Avebury to the Ruskin Union," 292-295.

Saint George. Volume V., 1902. Pp. 313, issued in four quarterly numbers. The following Ruskiniana may be particularised:—

"Ruskin's Message of Excelsior," by Sir Henry H. Howorth, 27-50. Issued also as a pamphlet.

"Notes on *Sesame and Lilies*, Lecture iii.," by Rev. J. B. Booth, 51-66.

"The Ruskin Memorial Scheme," at Bournville, 79-80.

"Ruskin at the English Lakes," by Canon Rawnsley, 133-154. Incorporated in *Ruskin and the English Lakes* (see above, p. 119).

"A Joy-for Ever," by Rev. J. P. Faunthorpe, 155-164.

"Ruskin and Mercantile Economics," by John Wilcock, 223-246.

"A Memorial Address," by Canon Rawnsley, 247-250.

"The Ruskin Museum at Sheffield. What it is, and what it might be," by W. Sinclair, 263-282.

"In Memory of John Ruskin," 283, 284. Canon Rawnsley's hymn sung at Ruskin's funeral (XXXV. xlvi.), with a rendering into Latin Elegiacs by the Rev. H. W. Moss, Headmaster of Shrewsbury School.

"Ruskin as I knew him," by Sir W. B. Richmond, 285-303.—Reminiscences of Ruskin quoted, III. xxxv. *n.*; VI. 275 *n.*; XIX. lxvi., 152 *n.*; XXI. xli.-xlii.; XXII. xxxii.-xxxiii.; XXIII. xxxix.; XXIV. 723; XXXVI. xxvii.

"The Ruskin Union and the Birmingham Memorial Scheme," 304-306.

Saint George. Volume VI., 1903. Pp. iv.+358 (with a photogravure of the medallion of Ruskin in Poets' Corner as frontispiece), issued in four quarterly numbers.—For collation of Ruskin Letters in this vol., see XXXVII. 727–728. The following other Ruskiniana may be particularised:—

"John Ruskin," by Lord Avebury, 1–17.
"The Queen of the Air," by R. Warwick Bond, 46–74.
"The Ruskin Memorial Scheme" (Bournville), 96–101.
"Recollections of Ruskin at Oxford," by "Peter," 103–115. For the letters included, see XXXVII. 619. Reminiscences quoted, XX. xxxiii.–xxxiv.
"Personal Recollections of John Ruskin," by Oscar Browning, 134–143. For the letters, see again XXXVII. 728. Reminiscences quoted, XX. xxv., XXIII.
"John Ruskin: a Eulogy," by Rev. David Samson, 144–166.
"The Ruskin School-Home," by H. Lowerison, 225–232.
"Some Ruskin Views," by Rev. A. C. Hill, 233–242.
"Criticism and the Man," by G. Moulton Piper, 243–247.
"The Relation of Science to Art," by R. Warwick Bond, 250–270.
"Some Personal Recollections of John Ruskin," by Selwyn Image, 287–301:—

> Of Ruskin's Oxford lectures, Mr. Image says: "I have heard in my time many speakers of high repute, but never one that gave me the same sense of what I may call genius for the art of speaking, quite apart from the value of the thoughts uttered. It used to be said of Savonarola that when he preached his physical presence seemed actually to be enlarged. I would say the same thing about Ruskin. . . . Always beginning in a low voice, slowly and quietly, he grew more and more full of sparkle and vigour as he proceeded. But he never lost command of himself, or became the plaything of his eloquence. Towards the end of his lecture he generally grew more quiet. Those perorations, those incomparable perorations, were delivered very gravely, with the most exquisite sense of cadence, of rhythmical modulation. Everybody, of course, looked forward to them. Ruskin knew that quite well himself. I remember an amusing instance of it. . . . Drawing himself up and looking straight at his audience, his face half reproachful, half agleam with malicious fun—'Ladies and gentlemen,' he said, 'there is to be no peroration to-day. I know you think I take immense pains with these endings. I do take immense pains with them. But they are not what I want you to come and listen to me for. So to-day we will have none.' And he abruptly stopped."
>
> Of a sketching lesson at Hincksey: "A rude little brat of a child held out a stick with a dead snake at the end of it. 'I say, guv'nor, draw this,' shouted impudence. 'My dear child, I should be delighted to,' gravely answered the professor—'if I had time,' and went on placidly with his work."
>
> Of his first introduction to Ruskin's drawing-class: "'Mr. Image, why, you have been sitting all the while with your face to the light—let us change places.' The words and action were simple enough, but what a world of delicate consideration was in them! They put one at ease in a moment—as much at ease as a shy youth could be in the presence of a great man he worshipped."
>
> Of Ruskin's drawing of Laurel (No. 8 in the Educational Series, XXI. 75): "A fine drawing with a brush, full of Ruskin's characteristic nervous handling. What little training I had had before was under the old South Kensington system. Nervous, sensitive handling was not encouraged under that system: the thing was to draw hard outlines, hard as nails. Into such hard outlines I did actually have the audacity to translate this splendid drawing of Ruskin's with the purely conceited intention of showing off my firmness of hand. By-and-by Ruskin came round and looked. He said only a few quiet words, but I can assure you they effectually killed my conceit. Then he took the brush into his hand, and showed me what kind of touch was worth having, what kind of line and form was fine or not fine, and wherein lay the splendid quality of design in this Apollo's sceptre. . . . Whatever small power of Design I may possess, I date the dawn of it from that lesson."
>
> A remark on Michelangelo, quoted as from a private letter on p. 294, occurs in Ruskin's preface to *Christian Art and Symbolism*, XXII. 110.
>
> For a remark on Rossetti's "Passover" (p. 299), see XXXVI. 199 *n.*

"John Ruskin: a Vindication, an Address to British Workmen," by Κατὰ Ἀλήθειαν, 302–324. A reply to certain statements in F. Harrison's *John Ruskin* (see above, p. 120).

Saint George. Volume VII., 1904. Editorial Board: J. H. Whitehouse (General Editor), J. A. Dale, M.A., the Rev. J. B. Booth, M.A. The Saint George Press, Bournville, Birmingham, and Abbot's House, Dunfermline, N.B. London: George Allen.—Pp. iv.+347, issued in four quarterly numbers. The following Ruskiniana may be particularised:—

"Schoolboys as Navvies," by J. L. Paton, 54–58.—Referred to, XXVII. lxv. *n.*
"The Social Teaching of John Ruskin," by James P. Smart, 59–74.
"The Ruskin Memorial Scheme" (Bournville), Statement to the Subscribers, 8 pages (unnumbered), between pp. 90, 91.
'Art and Puritanism," by J. W. Mackail, 91–110.
"Mr. Ruskin on Boyhood," 111–114. A reprint of the Address of 1864 to the Manchester Grammar School (see above, p. 42).
"Peasant Art," by Godfrey Blount, 189–201.
"The Economic Basis of Ruskin's Teaching," by Dean Kitchin, 223–243.

Saint George. Volume VIII., 1905. General Editor, J. H. Whitehouse. Editorial Board: Rev. J. B. Booth, M.A., J. A. Dale, M.A., Edward M'Gegan, J. Lewis Paton, M.A. The Saint George Press, Ld., Bournville, Birmingham. London: George Allen.—Pp. iv. + 352. The following Ruskiniana may be particularised :—

"An Early French View of Ruskin," by Edward M'Gegan, 144–154. An account of J. Milsand's *Etude* (see above, p. 110).
"Ruskin as a Letter-Writer," by William Sinclair, 234–251. A review, with extracts, of *Letters to M. G. and H. G.* (see XXXVII. 651).
"Mr. Ruskin's Attitude to Science, illustrated by Letters," by Sir Oliver Lodge, 279–295.—For collation of these letters, see XXXVII. 676.

Saint George. Volume IX., 1906. ("T. Edmund Harvey, M.A." is now added to the Editorial Board.)—Pp. iv. + 304. The following Ruskiniana may be particularised :—

"Mr. Ruskin and his Life Work," by Sir Oliver Lodge, 1–9. An account of the Complimentary Address of 1885 (XXXIV. 733); with letters (see XXXVII. 676).
"Missing References in Ruskin's Works," by E. T. Cook and A. Wedderburn, 123–125.
"Ruskin and the New Turners," by E. T. C[ook], 143.
"The Scottish Ancestors of Ruskin," by William Sinclair, 238–247.—Referred to, XXXV. lix.

Saint George. Volume X., 1907.—Pp. iv. + 274. The following Ruskiniana may be particularised :—

"Ruskin as Critic of Shakespeare," by J. A. Dale, 16–27.
"Ruskin as an Educationalist," by Professor Churton Collins, 93–106.
"Ruskin as an Interpreter of the Bible," by W. T. Porter, 114–123.
"A Reminiscence of Ruskin," by Michael Macmillan, 164–169. An account of Ruskin at Oxford by one of the Hincksey diggers.

Saint George. Volume XI., 1908. Pp. iv. + 274. This contains :—

"The Spinning Wheel in Liverpool," by W. T. Porter, 126–131. An account of the Liverpool Ruskin Society's spinning industry.

Saint George. Volume XII., 1909. Pp. iv. + 256. This contains :—

"John Ruskin," by Dean Kitchin, 162–175. An address to the Guild of St. George at Sheffield, 22nd May 1909.

Saint George. Volume XIII., 1910. This contains :—

"Ruskin on Education," by J. C. Wright, 115–118.

N. RUSKINIANA

A Chronological List of Newspapers, Magazines, Books, etc., containing Reviews of Ruskin's Books, General Criticisms, Reminiscences, and other Ruskiniana

For the principles of selection adopted in this section of the Bibliography, see the Introduction, above, pp. xvii.–xviii.

It should be noted that many "Ruskiniana" are included in volumes which, in virtue of other contents, figure elsewhere in the Bibliography. Some of the volumes of Ruskin's letters, for instance, contain interesting reminiscences in prefaces, etc.; and a similar remark applies to many Reports of Lectures.

It should be noted further that books, periodicals, and newspapers containing Letters from Ruskin are not here included unless they contain other Ruskiniana as well. Thus, a collector should compare this section N. with sections E. and F., and with the Bibliography of Private Letters in XXXVII. 617–739.

Even with these qualifications, the number of separate items recorded in this section N. is 1200.

"Extract," or "Extracts," followed by references, means that at the places indicated extracts are printed.

1837

Athenæum, October 14. Notice of "Christ Church, Oxford."

Torch, October 21. Notice of the same: see II. 25 *n.*

1838

Athenæum, October 13. Notice of "A Scythian Banquet Song," with quotation. II. 58 *n.*

Literary Gazette, October 13. Notice of the same: see II. 58 *n.*

Torch, November. Notice of the same: see II. 58 *n.*

Times, November 2. Notice of "The Recreant": see II. 71 *n.*

1839

Times, February 2. Notice of "The Poetry of Architecture": see I. xliiii. *n.*

Athenæum, October 19. Notice of "The Broken Chain," with quotation: see II. 124 *n.*

Literary Gazette, November 23. Notice of "The Scythian Guest": see I. 436 *n.*, II. 102 *n.*

1840

Literary Gazette, November 7. Notice of poems in *Friendship's Offering.*

Times, December 7. Notice of "Psammenitus": see I. 436 *n.*, II. 185 *n.*

1843–1844

Reviews of *Modern Painters, vol. i.*:—

Art Union Monthly Journal, June, 151–152.—Extract, III. xliii. *n.*

Globe, August 30.—Extract, III. xxxv.

Weekly Chronicle, September 16.—Extract, III. xxxv.; Ruskin's reply, *ibid.*, 641–645.

Blackwood's Magazine, October, vol. 54, 485–503.—Extract, III. xliii.; Ruskin's reply, III.

Churchman, October, 671–673.—Extract, III. xxxv.–xxxvi.

Foreign and Colonial Quarterly, October 1843, vol. 2, 633–634.

Gentleman's Magazine, November, N.S., vol. 20, 451–469.—Extract, III. xxxvi.

Britannia, December 9.—Extract, III. xxxvii.
Church of England Quarterly, January, vol. 15, 213–221.—Extract, III. xxxvi.
Athenæum, February 3 and 10.—Extracts, III. xliii.; Ruskin's reply, *ibid.* See also below, p. 337.
Spectator, September 5 ('44), December 7.—Extract, III. xxxvi.
Atlas.—It has been impossible to trace this review, as there is no file of the *Atlas* in the British Museum.
Artist and Amateur's Magazine, December, vol. i. 451–469.—Extract, III. xxxvi.; Ruskin's reply, *ibid.*, 655–661 (see also *ibid.*, xliv.).

Athenæum, November 16. Notice of "The Old Seaman."

1846

Fraser's Magazine, March, vol. 33, 358–368. Review of *Modern Painters, vol. i.*—Extract, III. xxxvi.

English Gentleman, May 2. Review of *Modern Painters, ii.*—Extracts, IV. xlii.

Weekly Chronicle, May 16. Review of *Modern Painters, ii.*—Extract, IV. xlii.

Britannia, June 6. Review of *Modern Painters, ii.*—Extract, IV. xlii.

Daily News, June 22.—Extracts, IV. xliii.

Foreign Quarterly, July, vol. 37, 380–416. "Nature in Art," review of *Modern Painters, i. and ii.*—Extracts, IV. xl.–xli.

Church of England Quarterly, July, vol. 20, 205–214. "The Religion of Painting," review of *Modern Painters, i. and ii.*—Extracts, IV. xli.–xlii.

Athenæum, July 25. Review of *Modern Painters, ii.*—Extracts, IV. xlii.–xliii.

1847

North British Review, February, vol. 6, 401–430. Review of *Modern Painters, i. and ii.*—Extract, IV. xli. By Dr. John Brown, XXXVI. 66.

Ecclesiastic, April, vol. 3, 212–222. Review of *Modern Painters, ii.*—Extract, IV. xli.

British Quarterly, May, vol. 5, 469–491. "Modern Painters and Architects."

Prospective Review, May, vol. 3, 213–225. "Modern Painters."

1848

North American Review, January, vol. 66, 110–145. "Modern Painters" (by F. Dexter).

1849

Western Miscellany (Exeter), January–April. "Modern Painters, etc.," by George Wightwick.—See IV. xli. *n.*

British Quarterly, November, vol. x. 441–462. "The Ethics of Art," by Coventry Patmore; references to Ruskin, see XXXVI. 112, 113.

1849–50–51

Reviews of *Seven Lamps*:—

Builder, May 19, 1849.
Britannia, May 26.—Extract, VIII. xxxviii.
John Bull, May 26.—Extract, VIII. xxxvii.
Morning Herald, May 28.—Extract, VIII. xlv.
Critic, June 1 and 15.
Weekly Chronicle, June 3.
Guardian, June 6.—Extracts, VIII. xxxix.–xl., xlv.
Morning Post, June 8.

Globe, June 14.
Examiner, June 15.
Atlas, June 23.—Extract, VIII. xxxvii.
Church of England Quarterly, July, vol. 26, 170–188.
Rambler, July, vol. 4, 193–201.—Extract, VIII. xxxix.
Dublin University Magazine, July, vol. 39, 1–14.—Extract, VIII. xl.
Inquirer, July 14.
Spectator, July 28.—Noticed, VIII. xxxvi.
Daily News, July 31.—Noticed, VIII. xxxvi.
British Quarterly, August, vol. 19, 46–75. "The Æsthetics of Gothic Architecture."—Noticed, VIII. xxxvii.; referred to by Ruskin, IX.
Athenæum, September 1.—Extract, VIII. xxxix.
Art Journal, October, vol. xi. 324.
Ecclesiologist, October, vol. 10, 111–120.—Extract, VIII. xxxix.
Journal of Design and Manufactures, October, vol. ii. 72.—See XXXVI. 105.
Sharpe's London Journal, vol. ix. 252–256.
Architect and Building Operative, August 9, 23, 1849; November, December, and January 1850.—Referred to by Ruskin, IX. 55; further particulars, *ibid.*, 55–56 *n.*
North British Review, February 1850, vol. 12, 309–353.
Fraser's Magazine, February 1850, vol. 41, 151–159.
Anglo-Saxon, April 1850, vol. 2, 319–336. "Christian Architecture," by B. S.
Christian Observer, October 1850, vol. 50, 684–698.
English Review, March 1851, vol. 15, 55–66.
North American Review, April 1851, vol. 72, 294–316. By S. G. Brown.

1851

Church of England Quarterly, January, vol. 29, 237–240. Review of *The King of the Golden River.*

Fraser's Magazine, January, vol. 43, 37–46. "A Gossip about Christmas Books" (*The King of the Golden River* reviewed *inter alia*).

Tait's Edinburgh Magazine, May, N.S., vol. 18, 286–292. A review of *Stones of Venice, vol. i.*, and *Sheepfolds.*—Extract, XII. lxxiv. *n.*

Free Church Magazine, July, vol. 8, 196–202. A review of *Stones of Venice, vol. i.*, and *Sheepfolds.*

Edinburgh Review, October, vol. 94, 365–403. "Sources of Expression in Architecture": a review of *Seven Lamps* and *Stones of Venice.*—VIII. 140 *n.*, IX. xxxix.

This review was by Coventry Patmore: see XXXVII. 692 *n.* It was the basis of an essay on "Architectural Styles" in Patmore's volume, *Principle in Art* (1889): below, p. 160.

Builder, November 8, 22, December 6, 13. "Architecturus to his Son: Seven other Lamps of Architecture."

Reviews of *Notes on the Construction of Sheepfolds*:—

Edinburgh Advertiser, April 22.
Prospective Review, August, vol. 7, 335–343.
Quarterly Review, September, vol. 89, 307–332. "Puritanism in the Highlands" (*Sheepfolds* noticed *inter alia*).
See also above, p. 109.

Blackwood's Magazine, September, vol. 70, pp. 326–348, "Mr. Ruskin's Works."—Noticed, VIII. xxxix.

1851–1852

Review of *Stones of Venice, vol. i.*, and in some cases of *Examples of Venetian Architecture*:—

Athenæum, March 22.—Extract, IX. xliv.
Builder, March 22.
Express, March 15.
Literary Gazette, March 22.
Art Journal, April, N.S., vol. 3, 108. "Venetian Architecture."
The International Monthly Magazine (New York), April, vol. 3, 19–23. "The Stones of Venice: Religion, Glory, and Art." (An "advance" notice of, with long extract from vol. i. ch. i. of *The Stones of Venice.*)

North American Review, April, vol. 72, 294–316 (by S. G. Brown).
Examiner, April 12.
British Quarterly Review, May, vol. 13, 476–496. By Coventry Patmore, IX. xl.–xli.
Eclectic Review, May, vol. 13, 591–601.
Architectural Quarterly Review, June, vol. 1, 51–75.
Church of England Quarterly, July, vol. 30, 132–148.—Extract, IX. xlv.
Christian Observer, August, vol. 51, 538–553.
Ecclesiologist, August, vol. xi. 275–284.—Noticed, IX. xliv.
Gentleman's Magazine, August, N.S., vol. 36, 130–136.
North British Review, August, vol. 15, 461–496.
Dublin University Magazine, September, vol. 38, 253–271.
Journal of Design and Manufactures, September, vol. vi. 25–28.
Guardian, February 18, 1852.—Noticed, IX. xlii.

1852–1853

Reviews of *Pre-Raphaelitism*:—

Daily News, August 13.
Athenæum, August 23, p. 908.
Economist, August 23, pp. 933–934.
Leader, August 23, pp. 803–804.
Builder, September 22.
Spectator, October 4.
Art Journal, November, N.S., vol. 3, 285–286.—Extract, XII. lii. *n.*
Irish Quarterly Review, December, vol. 1, 740–762.
Scotsman, January 3, 1853.

1853

Alison. *History of Europe from the Fall of Napoleon to the Accession of Louis Napoleon in MDCCCLII.* By Sir Archibald Alison. Vol. i., 1853.

On p. 495 (in ch. v., dealing with Literature and the Arts), Alison describes Turner's later works as "the works of genius run mad," and continues: "There is only one consolation in reflecting on this running riot of so much talent—and that is, that it has elicited the genius, and displayed the taste and vivid powers of description of his accomplished advocate, Mr. Ruskin, who, in attempting to defend his extravagances, has only caused his ingenuity to be the more admired, that it has obviously been exerted in an indefensible cause. His great and varied genius and taste appear equally conspicuous in the *Seven Lamps of Architecture*, one of the most profound and original works of the kind in the English language."

Hogg's Instructor (Edinburgh), November, N.S., vol. i. "John Ruskin," pp. 434–447.

Reprinted in *The Eclectic Magazine of Foreign Literature* (New York), January 1854, vol. 31, pp. 65–78. Enthusiastic: "his powers are mighty and his mission great."

Moore. *Revival of Vandalism at the National Gallery. A reply to Messrs. Ruskin, Heaphy, and Wornum. Letters in the "Times," with Notes by Morris Moore.* London: John Ollivier, pp. 23.

1853–1854

Reviews of *Stones of Venice, vols. ii.*, or *iii.*, or both:—

Globe, July 21.
Athenæum, July 23, October 22.—Extract, X. xlvi.; noticed by Ruskin, *ibid.*
Spectator, July 23, October 8.—Extract, X. xlvi.; noticed by Ruskin, *ibid.*, *n.*
Literary Gazette, July 30, August 16, October 29.
Daily News, August 1.—Extracts, X. xlv., l.
Builder, August 6, 13, October 22.—Noticed by Ruskin, X. xlv. *n.*
Examiner, August 6.
Guardian, August 24.
Times, September 24, October 1, November 12.—Extract, X. xlvi.; noticed by Ruskin, *ibid.*
Ecclesiastic and Theologian, October, vol. 15, 467–476.
Monthly Christian Spectator, October, vol. 3, 589–595.
Gentleman's Magazine, October, December, N.S., 40, 392–394, 607–609.
Edinburgh Guardian, October 22.—Extract, X. xlv. *n.*
British Quarterly Review, November, vol. 18, 460–483.
Critic, August 1, November 1.
Eclectic Review, November, vol. 98, 553–563.

National Miscellany, November, vol. 2, 30–38.
Ecclesiologist, December, vol. 14, 415–427.
Illustrated London News, December 3, 17, 31, vol. 23, 467, 514–515, 602, 604.
Westminster Review, January 1854, N.S., vol. 5, 315–319.
Fraser's Magazine, February, April, 1854, vol. 49, 127–138, 463–478.—Referred to by R., XII. 100 *n.*
Prospective Review, February 1854, vol. 10, 19–51.
North British Review, May 1854, vol. 21, 172–200.—Extracts, X. l. *n.*, liii.

Notices of the lectures, and reviews of the book, *Lectures on Architecture and Painting*:—

Athenæum, May 20, 27, 1854.
Spectator, May 27.
Blackwood's Magazine, June, vol. 75, 740–756.—Extract, XII. xxxvii. *n.*
Builder, June 10.
Leader, June 10.
New Quarterly Review, July, vol. 3, 374–378.
Prospective Review, August, vol. 10, 352–368.
New Monthly Magazine, August, vol. 101, 413–418.—Extract, XII. xxxvii. *n.*
Rambler, August, September, N.S., vol. 2, 155–162, 247–258. "Mr. Ruskin's Art Philosophy."
Ecclesiastic and Theologian, October, vol. 16, 473–481.
Putnam's Monthly, August, vol. 4, 231–232.
Edinburgh Guardian, November 19.—Quoted, XII. xxxi.–xxxii.
Edinburgh Advertiser, November 22.
North American Review, October, vol. 79, 535–536.

Journal of the Society of Arts, July 28, August 11, 25, vol. 2, 631–633, 660–662, 687–691. "On Architectural Material, Structure, and Ornamentation, and the Works of Mr. Ruskin."—Articles suggested by *Lectures on Architecture and Painting*.

1854

Reviews of *The Opening of the Crystal Palace*:—

Athenæum, August 12.—See XII. lxiv. *n.*
Builder, August 12.
New Quarterly Review, vol. 3, 515.

British Quarterly Review, October, vol. 20, 301–334. "Fine Arts in the Crystal Palace" (*Lectures on Architecture* and *Painting* and *Stones of Venice*, vol. iii., reviewed *inter alia*).

Athenæum, December 2. Review of *Giotto and his Works in Padua, Part i.*

1855

Ecclesiastic and Theologian, January, vol. 17, 1–5. "Pre-Raphaelitism."

Christian Reformer, February, vol. 12, 69–80. "Mr. Ruskin on Architecture" (signed "C.").

Gentleman's Magazine, March, N.S., vol. 43, p. 285.

In a report of proceedings at the Society of Antiquaries (February 1), it is mentioned that the Society had, on the proposal of R., decided to form a fund for the Preservation of Mediæval Buildings and other Monuments. A Memorandum embodying the objects of this "Conservation Fund" (a forerunner of William Morris's Society for the Protection of Ancient Buildings) appears in the same Magazine for June, pp. 616–617: though embodying R.'s ideas on "restoration," it does not suggest his style.

Bombay Quarterly Review, April, vol. i. 223–246. "Ruskin on the Principles of Art."

Crayon (New York), vol. i. pp. 283, 298. Notices of Ruskin's drawings: see XXXVI. 210 *n.*, and for collation of R.'s letters in the same journal, XXXVII. 700.

Globe, June 18. Review of *Academy Notes*.—Noticed by Ruskin, XIV. 37.

Athenæum, June 23. Review of *Giotto and his Works in Padua, Part ii.*

Art Journal, July and August. Reviews of *Academy Notes*.—XIV. 4.

Blackwood's Magazine, December, vol. 78, pp. 702–717. "Modern Light Literature—Art," an attack on Ruskin.

By Mrs. Oliphant. See her *Autobiography and Letters*, pp. 161, 445.

Eclectic Review, December, N.S., vol. 10, 641–658. "The Italian Pre-Raphaelites," review of *Giotto*, Parts i. and ii.

Kingsley. *Glaucus;* or *The Wonders of the Shore.*

For a reference to Ruskin here, as also in a poem of 1856, see XXXVI. 257 and *n.*

Leslie. *A Hand-book for Young Painters. By C. R. Leslie, R.A.* London: John Murray.

Numerous references to, and criticisms of, Ruskin (*e.g.*, pp. 245, 257, 268–278), to some of which Ruskin replied: see General Index (Leslie).

Mitford. *Recollections of a Literary Life*, by Mary Russell Mitford.

This contains, in vol. iii. ch. xiii. ("Great Prose Writers"), an appreciation of Ruskin, 288–292, and a reference to his kindness to her, 292.

Street. *Brick and Marble in the Middle Ages: Notes of a Tour in the North of Italy. By G. E. Street.* London: John Murray.

Street in his Preface (p. xi.) expresses his concurrence in R.'s estimate of the Renaissance buildings, and adds (p. xv.): "As an architect I feel strongly that a great debt of gratitude is owing to him for his brilliant advocacy of many laws and truths . . . all that he has written is in the main most certainly for the benefit and exaltation of art of all kinds."

1856

Eclectic Review, January, N.S., vol. 11, 1–20. "The English Pre-Raphaelites," *Lectures on Architecture and Painting* reviewed *inter alia.*

Reviews of *Modern Painters, vols. iii.* and *iv.*:—

Athenæum, January 26, May 10.
Saturday Review, February 2, March 8, March 29.
London Literary Journal, February 15, pp. 88–90.
Critic, February 15, May 15, June 2.
Leader, February 23, May 31, June 7 and 14.
Weekly Despatch, February 17.
Guardian, March 5 (vol. iii.).
Economist, March 1, May 24.
Art Journal, April and May, N.S., vol. 2, 113–115, 148–149.
British Quarterly Review, April, vol. 23, 442–467.
The Idler, May, pp. 229–235. "Ruskin's Third Volume."
Oxford and Cambridge Magazine, April, pp. 212–225. "Mr. Ruskin's New Volume" (vol. iii.).—Extract, V. lx.
Nonconformist, April 16.
Daily News, April 21.
Literary Gazette, April 26.
Putnam's Monthly Magazine (New York), May, vol. 7, 490–500.
Examiner, May 31.
Eclectic Review, June, August, N.S., vol. 11, 545–563, vol. 12, 107–130.
Fraser's Magazine, June, vol. 53, 648–659. "Ruskin on the Ancient and Modern Poets," signed "J. O. S."
The Press, June 14 and 28.
New Quarterly Review, July, vol. 5, 257–262.
Westminster Review, July, N.S., vol. 10, 274–278.
Blackwood's Magazine, November, vol. 80, 503–527. "Mr. Ruskin and *his Theories*—Sublime and Ridiculous."

Quarterly Review, March, vol. 98, 384–433. "Modern Painters." A review of vols. i.–iii., and *Academy Notes*, 1855.

Builder, March 22, 29, April 12, 26, May 10. "Revolutionary Architectura Principles" (by "Leny").

Edinburgh Review, April, vol. 103, 535–557. "Ruskinism." [By H. F. Chorley.]

Reviews of *Academy Notes*:—

Leader, May 17.
Economist, May 24.
Art Journal, June, N.S., vol. 2, 196.

Fraser's Magazine, June, vol. 53, 686–693. "Pre-Raphaelitism from Different Points of View" (signed "A. Y.—R. S.").

Oxford and Cambridge Magazine, June, pp. 353–361. "Ruskin and the *Quarterly*."

Written by Burne-Jones and William Morris: see V. lx. *n.*

National Review, July, vol. 3, 80–106. "Pictures and Picture Criticism."

Guardian, July 16. Review of *Modern Painters, vol. iv.*, and *Academy Notes*, 1856: quoted, XIV. xxvi., 156 *n.*

This, somewhat hostile, review (as probably that in the same paper of *M. P.*, vol. iii.) was by John Duke (Lord) Coleridge: see references to it by himself and others in his *Life and Correspondence* (1904), vol. i. pp. 284, 287, 302.

Reviews of *The Harbours of England*:—

Athenæum, July 26.—Extract, XIII. xxi.
Monthly Christian Spectator, September, vol. 6, 561–571. "An Ocean Colloquy" (*Harbours* reviewed *inter alia*).—See XIII. xxi. *n.*
Saturday Review, September 27.—Extract, XIII. xvi. *n.*
Guardian, November 26.

Revue Britannique (Paris), August, vol. 184, 445–467. "Les Doctrines de M. Ruskin," by "J. C."

1857

Poems inspired by certain Pictures at the Art Treasures Exhibition, Manchester. . . . Dedicated with profound admiration and awe to that greatest of modern Poets, Philosophers, Artists, Art-Critics, and Authors, the Immortal Ruskin. Manchester, 1857. [By J. B. Waring.]

London Quarterly Review, January, vol. 7, 478–501. "Gothic Art—John Ruskin." (A review of *Lectures on Architecture and Painting.*)

National Review, January, vol. 4, 30–63. "The Relations of Art to Religion." (A review of *Seven Lamps.*)

Reviews of *Notes on the Turner Gallery*:—

Athenæum, January 24, p. 108; Feb. 7, p. 188, letter from Y. L. Y. on the gentian; Feb. 14, p. 215, Ruskin's reply (XIII. 117 *n.*); Feb. 21, p. 254, Y. L. Y.'s rejoinder.
Economist, January 31.—Extract, XIII. xxxiii.
British Quarterly Review, April, vol. 25, 544–546.
Westminster Review, July, N.S., vol. 11, 609 (also on pp. 607–609 a review of E. Young's *Pre-Raffaelitism*, see above, p. 109).

Punch, March 28. "Ruskin at the Feet of Spurgeon."—XXXIV. 659 *n.*

Fraser's Magazine, April, vol. 55, 424–437. "Literary Style." (Ruskin criticised, pp. 427–429.)

North American Review, April, vol. 84, 379–406. "Ruskin's Last Volume" (*Modern Painters, vol. iii.* Review by Charles C. Everett).

Building News, May 1, pp. 417–418. "Mr. Ruskin's Writings and the Reviews."

Reviews of *Academy Notes*:—

Athenæum, May 23.
Art Journal, June, N.S., vol. 3, 200.
Critic, June 1, 240–241.
Economist, June 13. Noticed by Ruskin, XIV. 147.

Fraser's Magazine, June, vol. 55, 619–635. "What are the Functions of the Artist?" (Review of *Modern Painters* by "Shirley," J. Skelton.)

Reviews of *The Elements of Drawing*:—

Spectator, July 4, vol. 29, 713.
Athenæum, July 11.—Extract, XV. xix.
Daily News, July 16.
The Press, July 18.
Literary Gazette, July 18.
Art Journal, August, N.S., vol. 3, 255.
Examiner, September 12.
The Critic, October 1, 434–436.
British Quarterly Review, October, vol. 26, 528–531.
North American Review, October, vol. 85, 567.
Westminster Review, October, N.S., vol. 12, 593–594.
Morning Post, December 25.

Art Journal, September and October, N.S., vol. 3, 265–270, 297–301. "Tintoretto at Venice and Mr. Ruskin." (The critic speaks of the works of Tintoretto described by Ruskin as "these repulsive daubs.")

Brontë. *The Life of Charlotte Brontë.* By E. C. Gaskell. 2 vols. Smith, Elder & Co. The source of Miss Brontë's remarks on Ruskin (see Index).

1857–1858

Reviews of *The Political Economy of Art*:—

Athenæum, December 26.
Daily News, December 31.
Press, January 9.
Aylesbury News, January 16.
Economist, January 16.
Literary Gazette, January 23.—See XVI. xxv. *n.*
Saturday Review, January 23.
Guardian, January 27.
Art Journal, 1858, p. 63.
North American Review, April, vol. 86, 589.

1858

North American Review, January, vol. 86, 83 *seq.* "Venice."—*Stones of Venice* noticed, among other books.

Leader, May 22. Review of *Academy Notes.*

Art Journal, July, N.S., vol. 4, 198–200. "Mr. Ruskin and Constable," by William Purton.

Blackwood's Magazine, July, vol. 84, 122–126. "Mr. Dusky's Opinions on Art." A skit by Sir Edward Hamley, reprinted in his *Shakespeare's Funeral*, 1889.—Noticed by Ruskin, XIV. 146.

North British Review, August, vol. 29, 103–123. "British Art—Painting and Sculpture," review of *Academy Notes* inter alia.

Quarterly Review, October, vol. 104, 277–325. "Publications of the Arundel Society," review of *Giotto and his Works in Padua* inter alia.

Reviews of *Education in Art*:—

Daily News, October 18.
Times, October 20 (leading article).
Critic, October 23.

Literary Gazette, November 6 and 20. Review of *Turner Catalogue, 1857–1858.*—Ruskin's reply, XIII. 329–338.

Reviews of *Cambridge Inaugural Address*:—

Athenæum, November 27.
Press, December 4.
Literary Gazette, December 11.
Building News, February 4 (1859).

Gladstone. *Studies on Homer and the Homeric Age. By the Rt. Hon. W. E. Gladstone.* Oxford, 1858.

In vol. iii., pp. 419-423, is a discussion of Ruskin's views on the Homeric landscape. "I have ventured to dissent from Mr. Ruskin, whose authority I admit, and of whose superior insight, as well as of his extraordinary powers of expression, I am fully conscious."

1859

The Critic, April 16. Review of *The Unity of Art.*

Athenæum, April 30. Review of *The Oxford Museum.*

Constitutional Press, May, vol. i. 90–102. "Modern Novelists and Modern Painters," by Noel Humphreys.

Reviews of *The Two Paths*:—

Globe, May 26.
Athenæum, May 28.
Press, May 28.
Spectator, May 28.
Daily News, June 3.
Leader, June 4.
Morning Advertiser, June 9.
Illustrated London News, June 18.
Illustrated Times, June 18.
Art Journal, July, N.S., vol. 5, 202–203.
Westminster Review, July, vol. 72, 308–310.
Saturday Review, August 27.
Eclectic Review, September, N.S., vol. 2, 326–328.
British Quarterly Review, October, vol. 30, 582–585.
Economist, October 15.

Economist, May 28. Review of *Academy Notes, 1859.*

Constitutional Press, June, vol. i., 181–188. "The Exhibition of the Royal Academy and Mr. Ruskin," by H. Noel Humphreys.

Literary Gazette, June 4. Review of *Two Paths* and *Academy Notes.*

Fraser's Magazine, July, vol. 60, 97–110. "Thoughts on Modern English Literature," by "H." Ruskin's writings criticised *inter alia.*

Art Journal, August and September, N.S., vol. 5, 229–232, 261–264. "Ruskin *v.* Raphael."

Atlantic Monthly, December, vol. 4, 767–770. Review of *The Oxford Museum.*

Bayne. *Essays, Biographical, Critical, and Miscellaneous, by Peter Bayne, A.M.* Edinburgh: James Hogg & Sons. "Mr. Ruskin's System of Art-Criticism," pp. 423–459.

1860

Blackwood's Magazine, January, vol. 87, 32–44. "The Elements of Drawing." By John Paget; reprinted in his *Paradoxes and Puzzles*, 1874, see below, p. 144.

Reviews of *The Elements of Perspective*:—

Leader, December 3 (1859).
Daily News, January 6.
Athenæum, January 14.
Guardian, January 25.
Builder, January 28.
Morning Herald, January 28.

Reviews of *Modern Painters*, vol. v.:—

Dial, June 22 and 29.
Athenæum, June 23 and 30.—Extract, VII. lxv.
Leader, June 30.
Literary Gazette, July 7.
Patriot, August 2.
Weldon's Register, August 11–15.
Critic, August 4, 11, and September 1.
Morning Post, August 9.
Spectator, August 11, September 1.
Press, August 18 and 25.
Builder, August 25.
Weekly Mail, August 25.
Saturday Review, September 1 and 8.
Montrose Standard, September 7.
Witness, September 12 and 19.
Sun, September 17.
Illustrated London News, September 29, October 13.
London Quarterly Review, October, vol. 15, 63–111.
British Quarterly Review, October, vol. 32, 412–439.
Methodist Quarterly Review (New York), October, vol. 42, 533–554. [By Rev. Gilbert Haven.]
Eclectic Review, November, vol. 92, 478–488.—Extract, VII. lxv.
Fraser's Magazine, December, vol. 62, 719–734. "Mr. Ruskin at the Seaside: a Vacation Medley."—Extract, VII. lxvi. By Shirley (John Skelton).

Revue des Deux Mondes, July 1. An article by J. Milsand, "Une Nouvelle théorie de l'Art en Angleterre"—reprinted in the author's book (see above, p. 110).

Literary Gazette, August 4. Review of *The Oxford Museum*.

Reviews of *Unto this Last* (in *Cornhill Magazine*):—

Saturday Review, August 4, November 10.—Extracts, XVII. xxviii.
Critic, August 4.
Scotsman, August 9.—Noticed by Ruskin, XVII. 69 *n.*, 71 *n.*; XXXVI. 416, 417.
London Review, August 11. "A Very Ignorant Teacher."
Manchester Review, August 11 and 18. "Mr. Ruskin and Political Economy."
Glasgow Citizen, August 11 (signed "G. G.").
Weekly Times, August 12.
Morning Herald, September 5.
Dial, September 7.
Lincolnshire Herald, September 11.
Morning Star, September 21 (by Major-General T. Perronet Thompson), and November 5.
Manchester Examiner and Times, October 2.
Renfrewshire Independent, October 20.
Fraser's Magazine, November, vol. 62, 651–659. "Political Economy in the Clouds."—Extract, XVII. xxx. *n.*
Literary Gazette, November 3.
Lloyd's Weekly, November 18. "Mr. Ruskin *versus* the *Saturday Review*."
Bradford Observer, November 29.

1861

Christian Examiner (Boston), January, vol. 70, 29–48. "The Place of *Modern Painters* in Art-Literature."

Scottish Review, January, No. 33, 1–16. Review of *Modern Painters, vol. v.*

Times, March 21. Oxford University Intelligence: notice of acceptance of Ruskin's gift of Turner Drawings.

Dublin University Magazine, June, vol. 687, 67–695. "Modern Pre-Raphaelitism."

Boston Review, July, vol. 1, 323–338. "Ruskin's Religious Suggestiveness."

Revue des Deux Mondes, August 15. An article by J. Milsand, "De l'influence de la littérature sur les beaux-arts"—reprinted in the author's book (see above, p. 110).

Blackwood's Magazine, September, vol. 90, 365-372. "A Day at Antwerp. Rubens and Ruskin," by "Peregrine"—reprinted in John Paget's *Paradoxes and Puzzles*, 1874.—Noticed, VII. lxv.

Athenæum, November 30, p. 728. Note on *Elements of Perspective*, by A. de Morgan.

Arnold. *On Translating Homer*. By Matthew Arnold. London: Longmans.

Criticism of Ruskin, pp. 8-9.

Brown. *Horæ Subsecivæ: A Second Series*. By John Brown, M.D. Edinburgh: Edmonston & Douglas. "Notes on Art," pp. 368 *seq.*

At p. 385, Brown says: "I do not know that there is anything in our literature, or in any literature, to compare with the effect of this one man's writings. He has by his sheer force of mind, and fervour of nature, the depth and exactness of his knowledge, and his amazing beauty and power of language, raised the subject of Art from being subordinate and technical, to the same level with Poetry and Philosophy," etc., etc. Brown goes on to quote from the *North British Review*, "of fourteen years ago," as "the first acknowledgment in the quarterlies of this great writer" (the article was by Brown, see above, 1847).

1862

Literary Gazette, January 18. Review of *Selections*.

North British Review, February, vol. 36, 1-36. "The Writings of John Ruskin."

By H. H. Lancaster. Reprinted in his *Essays and Reviews*, 1876.—See VII. lxvi. *n*.

Quarterly Review, April, vol. 111, 450–482. "Life of Turner."—Extract, VII. 446 *n*.

Westminster Review, April, N.S., vol. 21, 417–445. "Life of Turner."

Reviews of *Unto this Last* (in book form):—

Critic (London), June 28, N.S., vol. 24, p. 629. "Mr. Ruskin on Political Economy."
Guardian, August 27.
Weekly Review, August 9.
Westminster Review, October, N.S., vol. 22, 530–532.
Morning Star, December 4.

Boston Review, September, vol. 2, 491–512. "Ruskin's Literary Spirit."

Christian Observer, September, vol. 62, 658–678. "John Ruskin as a Religious Writer."—Extract, VII. lxv.

Weekly Review, November 29. "Venice in the Time of Giorgione and Titian."—Extract, VII. lxvi. *n*.

Hamerton: *A Painter's Camp and Thoughts about Art. By Philip Gilbert Hamerton.* 2 vols.

This book contains much criticism, for the most part appreciative, of Ruskin; see, *e.g.*, vol. ii. pp. 15, 155–159, 243–296 ("Colour-Painting and Word-Painting"). Hamerton says very truly that most of the reviews of R. are travesties of his real teaching; his own verdict is that "so far as concerns the art of painting, Mr. R.'s opinion is the most reliable opinion to be had at this day in Europe." He refers to *Unto this Last* as "those lamentable sermons in the *Cornhill*, showing the author's resolute determination to destroy his own reputation."

Patterson. *Essays in History and Art.* By R. H. Patterson. Edinburgh: Blackwood.

"Battle of the Styles," pp. 331-350, "written on the delivery of Mr. Ruskin's lectures in Edinburgh." A plea for Greek *v.* Gothic; the essay concludes with a "Bah" of disgust at the high place claimed by R. for Turner.

1863

Westminster Review, October, N.S., vol. 24, 468–482. "The Critical Character." A notice of Ruskin and Matthew Arnold.

Macmillan's Magazine, November, vol. 9, 67–69. "Mr. Ruskin on the Gold Question," by Prof. J. E. Cairnes.—Ruskin replied in *Gold: a Dialogue* (see above, p. 21).

Marsh. *Lectures on the English Language.* By George P. Marsh. First Series. 4th ed. New York: Scribner.

The author analyses R.'s vocabulary (in *Modern Painters*, ii. pt. iii. sec. ii. ch. v., and *Elements of Drawing*), and finds the proportion of Anglo-Saxon words in the former to be 73 per cent., in the latter 84 per cent. See his pp. 126, 127.

Wiseman. *Points of Contact between Science and Art.* By Cardinal Wiseman. London: Hurst and Blackett.

References to R., pp. 28, 29, 61.

1864

Eclectic Review, March, N.S., vol. 6, 262–276. "Our English Painting in its Social Aspect." *Selections*, 1861, reviewed *inter alia*.

1865

Fraser's Magazine, January, vol. 71, 111–123. "On Mountain Beauty."

Reviews of *Sesame and Lilies*:—

Fortnightly Review, July 15 (by Anthony Trollope).—Extract, XVIII. 16.
Saturday Review, July 15.—Extract, XVIII. 16.
Guardian, July 19.
Victoria Magazine, November, December, vol. 6, 67–76, 131–138. "Mr. Ruskin on Books and Women."

The Autographic Mirror and Autograph Cosmopolite (Alfred Ive, 13 Burleigh Street, Strand), December 23 and 30. "John Ruskin." A biographical note, with letter to W. H. Harrison (XXXVI. 145) in facsimile.

Arnold. *Essays in Criticism.* By Matthew Arnold. London: Macmillan.

Criticism of R. in the essay on "The Literary Influence of Academies," 69–71; referred to, V. 289 *n.*, XVII. lxiv., 257 *n.*

Life and Letters of F. W. Robertson. By Stopford Brooke.

Contains reminiscences of Ruskin at the Oxford Union.—Cited, I. xxxiv,

Japp. *Three Great Teachers of our own Time. By Alexander H. Japp.* London: Smith, Elder & Co. "John Ruskin, Art-critic and Moralist," pp. 187–243.

1866

Reviews of *The Ethics of the Dust*:—

Saturday Review, December 30, 1865.—Extract, XVIII. 195.
Spectator, January 20, 1866.
Christian World Magazine, February, vol. i. 112–116. "Mr. Ruskin's Lectures to Little Housewives," by Peter Bayne.
Guardian, February 21.—Extract, XVIII. 195.
Meliora, July, vol. 9, 97–107.

Contemporary Review, January, vol. i. 176–178. Review of *Sesame and Lilies.*

North American Review, January, vol. 102, 306–312. Review of *Sesame and Lilies*, 2nd ed. [By R. Sturgis.]

Reviews of *The Crown of Wild Olive*:—

Athenæum, June 2.
Saturday Review, June 2.
Fortnightly Review, June 15, vol. 5, 381–384 (by Anthony Trollope).
Christian World Magazine, August, vol. 2, 129–134.
Guardian, August 15.

Fortnightly Review, August 1, vol. 5, 670–684. "On the Use of Metaphor and 'Pathetic Fallacy' in Poetry," by R. Noel.

Reprinted, with revision, under the title "On the Poetic Interpretation of Nature," in *Essays on Poetry and Poets*, by the Hon. Roden Noel (1886), pp. 1–35.

Christian World Magazine, October, vol. 2, pp. 241–247. "Carlyle, Ruskin, and Eyre," by Peter Bayne.

1867

Lloyds' Weekly News, March 10. Article on Letter ii. of *Time and Tide.*

Rossetti. *Fine Art, chiefly Contemporary: Notices re-printed, with revisions*, by William Michael Rossetti. London: Macmillan.

The book is typical, in its numerous citations of R. (see its index, p. 392), of his vogue at the time.

1868

Judy, January 29. Cartoon: see XXXIV. 495.

Macmillan's Magazine, February, vol. 17, 302, 303.

Some interesting remarks on Ruskin as "genius politician" in an article by J. R. Seeley on 'Milton's Political Opinions." Reprinted in his *Lectures and Essays*, 1895, pp. 107–108.

Reviews of *Time and Tide*:—

Saturday Review, March 14.
Athenæum, April 25.
Blackwood's Magazine, June, vol. 103, 675–691. "The Latest Lawgiver."

Contemporary Review, June, vol. 8, 161–177. "An Oxford Art Scheme," by the Rev. R. St. John Tyrwhitt.

The references to Ruskin are slight; but the article is mentioned here as setting forth a scheme for the inclusion of art in the Oxford curriculum, in which he was much interested.

The Nation (New York), August 27, vol. 7, 173–174. "Ruskin's *Modern Painters*," by R. Sturgis.

Bain. *Mental and Moral Science. A Compendium of Psychology and Ethics.* London: Longmans.

A critical notice of Ruskin's theory of the beautiful, pp. 314–315.

Hamerton. *Etching and Etchers.* By Philip Gilbert Hamerton. London: Macmillan. "Ruskin," pp. 100–111.

First, a general account of Ruskin as an Etcher, pp. 101–107; then detailed criticism of particular Plates (in *Seven Lamps* and *Modern Painters*), 107–111. "No architectural draughtsman whom I can name, with the one glorious exception of Méryon, has ever drawn buildings in a way comparable" to R. On p. 102, Hamerton says: "I was looking through the portfolios of an eminent painter who is usually very severe in his criticism of Mr. R., and finding one of the best soft-ground etchings in the *Seven Lamps*, I thought the opportunity a good one for bringing my friend to admit some artistic capacity in the etcher. He entirely agreed in all I had to say of the plate, but answered me with the following syllogism: 'A man ignorant of art cannot produce a good etching; R. is ignorant of art; ∴ R. has not produced this etching.'"

1869

Illustrated Times, February 6. Short biographical sketch, with portrait.

The Broadway, March, vol. 2, 48–59. "Ruskin as a Writer on Art," by W. M. Rossetti.

Athenæum, March 20 (p. 403). A review of the *Afternoon Lectures* (see XVIII. 15), including Ruskin's "Mystery of Life and its Arts."

Reviews of *The Queen of the Air*:—

Athenæum, July 17.
Spectator, July 17.
Saturday Review, August 21.
Westminster Review, October, N.S., vol. 36, 663–666.
Guardian, October 27.

D. Cook. *Art in England: Notes and Studies. By Dutton Cook.* London: Sampson Low. "Turner and Ruskin," pp. 316–359.

Doyle. *Lectures delivered before the University of Oxford, 1868. By Sir F. H. Doyle, Professor of Poetry.* London: Macmillan.

Doyle's Inaugural Lecture was largely (pp. 5–18) a criticism of R.'s dictum in *Modern Painters*, that "with second-rate poetry no one ought to be allowed to trouble mankind" (V. 205 *n.*).

Russell. *The Book of Authors. A Collection of Criticisms. . . . By W. Clark Russell.* London: F. Warne.

A few criticisms on Ruskin collected on p. 500; and his on other authors cited elsewhere. The idea of this book is more fully carried out in J. S. Clark's "Laboratory Method," below, p. 169).

1870

The Leisure Hour, February 1 and March 1, vol. 19, 119–124, 189–191. "John Ruskin," with a portrait.

Reviews of *Lectures on Art*:—

Guardian, February 16, November 2.
Athenæum, July 23.
Saturday Review, July 30.
Spectator, August 6, 13.—Referred to by Ruskin, XX. 296; XXVII.
Academy, September 10, by E. F. S. Pattison: see XX. 7 *n.*
Art Journal, October, N.S., vol. 9, 301.
Macmillan's Magazine, October, vol. 22, 423–434, by Stopford Brooke.—Ruskin's reply, XXXIV. 502.
New Englander (New Haven), October, vol. 29, 659–677. [By H. N. Day.]
North British Review, October, vol. 53, 300–302.

Art Journal, May, N.S., vol. ix. 94. "Mr. Ruskin's Specimen of a Catalogue" and "Mr. Ruskin."

A review of the Catalogue of the drawings, etc., shown at the lecture on Verona (see above, p. 11); and a short report of the inaugural lecture at Oxford.

Athenæum, August 13. Review of *Catalogue of Examples*.

Appleton's Journal (New York), November 5, vol. 4, 552–554. "John Ruskin," with a portrait.

J. H. Friswell. *Modern Men of Letters honestly criticised. By J. Hain Friswell.* London: Hodder & Stoughton. "John Ruskin," pp. 89-102; "The Ethics of Ruskin," pp. 103–116.

The Life of Mary Russell Mitford. Edited by the Rev. A. G. L'Estrange. 3 vols. London: Bentley.

References to Ruskin, vol. iii. 211, 212, 257.

1871

Daily Telegraph, January 19. List of committee and subscribers to the French Relief Fund.—Referred to, XXVII. 622–623.

The Illustrated Review, February 1, vol. 1, 265–269. "John Ruskin," with a portrait.

Reviews of *Fors Clavigera, Letters 1–12*:—

Liverpool Daily Courier, February 9.—Referred to by Ruskin, XXVII. 67.
Liverpool Daily Post, June 9.—Referred to by Ruskin, XXVII. 106, 118.
Saturday Review, January 7.
Times, May 8, December 25.
Daily News, August 3.
Republican, August 19.
Spectator, October 7. "Mr. Ruskin's 'Violent Toryism.'"—Quoted, XXVII. xxiii.
The Nation (New York), March 30, vol. 12, p. 221. "Ruskin's Political Economy."

The *Asiatic*, April 25, May 16.—Ruskin's reply, XXXIV. 504.

The Month, July, vol. 15, 26–47. "Mr. Ruskin as an Art Critic," by H. Bedford.

Illustrated London News, December 9. Portrait and short biography.

1872

The Galaxy: a Magazine of Entertaining Reading (New York), February, vol. 13, 164–172. "John Ruskin," by Justin M'Carthy, with a portrait.

Modern Leaders, by Justin M'Carthy. New York. "John Ruskin," pp. 183–191.

Vanity Fair Album, vol. 4, No. 172, February 17. "Men of the Day, No. 40—The Realization of the Ideal." A coloured caricature portrait, with letterpress. —Referred to by Ruskin, XXVIII. 620.

Glasgow Herald. Notice of *Fors Clavigera*.—Referred to by Ruskin, XXVII. 276.

Punch, May 11, vol. 62, 198. "Vision of Burlington House," a caricature portrait of Ruskin included: by Linley Sambourne.

Once a Week, May 25, vol. 9 (3rd Ser.), 475–479. "John Ruskin," with cartoon containing a fancy portrait.

Gazetta d'Italia, July 12; *Il Tempo*, July 13; *Il Rinnovamento*, July 14; *Lo Stampa*, July 17.—Notices of *Fors Clavigera*, see XXVII. 328 *n*.

Liverpool Weekly Albion, November 9, 16, 23. "The Disciple of Art and the Votary of Science."—For a letter from Ruskin to the writer, see XXXIV. 508.

Eastlake. *A History of the Gothic Revival. By Charles L. Eastlake* (Longmans). Ruskin, pp. 264-279.—Referred to, X. liv.

Letters of Mary Russell Mitford. Edited by Henry Chorley. 2 vols. London: Bentley.

References to Ruskin, i. 230, 233; ii. 24, 80, 82, 106, 134, 145–146, 223, 227.

Taine. *Notes sur L'Angleterre. Par H. Taine*. Paris: Hachette. Notice of Ruskin.

At pp. 355–361 of the French, and in pp. 335–343 ("Chap. 32, Modern Painters and Ruskin's Criticisms") of the English translation (by W. F. Rae).

1873

Spectator, March 8, vol. 46, 300–302. "Mr. Ruskin on Miracle and Nature." A review of the paper in the *Contemporary Review:* reprinted in R. H. Hutton's *Criticisms* (below, p. 164).

Spectator, April 19, vol. 46, 504–505. "Mr. Ruskin on the Wolfishness of Trade." A review of *Fors Clavigera*, No. 28.

Daily News, May 2. Notice of *Fors Clavigera*.—Referred to by Ruskin, XXVII. 560.

Christian World, June 6. "Mr. Ruskin's Eccentricities." Notice of *Fors Clavigera*.

Spectator, August 9, vol. 46, 1010–1011. "Mr. Ruskin on Cock-Robin." A review of *Love's Meinie*, Lecture i.

Daily Telegraph, August 14. A leading article on the lecture "The Robin."

Spectator, October 18, vol. 46, 1303–1304. "Mr. Ruskin on Ambition." An article on the letter to the Art Students at Mansfield.

1874

Paget. *Paradoxes and Puzzles, by John Paget*. Edinburgh: Blackwood. "The Elements of Drawing," pp. 413–436. "A Day at Antwerp," pp. 437–449. Both reprinted from *Blackwood*, see above, 1860 and 1861.

Fun, April 18. "Ruskin and Realism," caricatures of Ruskin's diggings at Hincksey.

Times May 21. Letter from Acland on the Hincksey diggings: see XX. xliii.-xliv.

Fraser's Magazine, June 1, N.S., vol. 9, 688–701. "Mr. Ruskin's Recent Writings," by Leslie Stephen.—Referred to by Ruskin, XXVIII. xxix., 207; for other references, see General Index.

This article was reprinted in *Appleton's Journal* (New York) for July, pp. 21–22, 87–88.

The Graphic, June 27. "Undergraduates making a Road as suggested by Mr. Ruskin. Amateur Navvies at Oxford."—A full-page plate (XX. Plate A, upper subject).

Saturday Review, October 24, pp. 526–528. "Mr. Ruskin on Mr. Ruskin." A review of *Fors*.

Torrey, Joseph. *A Theory of Fine Art*. New York: Scribner.

Numerous references and citations from R., pp. 8 *n.*, 32, 49, 110–111, etc.

1875

Royal Institute of British Architects: Sessional Papers, 1874–1875, pp. 9–14. "The Royal Gold Medal." An account of Ruskin's refusal to receive the medal: see XXXIV. 513.

Spectator, June 5, vol. 48, 723–724. "To the Ethereal Ruskin." Verses, signed "R. L. O."—Quoted, IV. 355 *n.* (where the lines are wrongly ascribed to Mr. Bourdillon).

Monetary Gazette, November 13. Notice of *Fors Clavigera*.

1876

Monetary Gazette, January 15, February 16, May 17, July 12, August 16, September 13. Notices of *Fors Clavigera*.—Referred to by Ruskin, XXVIII. 558.

Fortnightly Review, February, N.S., vol. 19, 243–259. "Modern English Prose," by George Saintsbury. Ruskin, pp. 252–253.

Punch, February 5, vol. 70, p. 34. "Lady of the Lake *loquitur*," with caricature portrait (by Sambourne).—See XXXIV. 135.

Saturday Review, March 4. "Mr. Ruskin and Wakefield."—See XXVIII. 382 *n.*

Family Herald, March 18, vol. 36, p. 320. An anecdote of Ruskin and Mr. E. Clifford.—XIV. 287 *n.*

Fun, March 29. "Playing with Edged Tools." Cartoon, with caricature portrait.—See XXVIII. xxix., XXXIV. 521.

Sheffield Daily Telegraph, April 28. Biographical sketch.

Fortnightly Review, July, N.S., vol. 20, 93–105. "Past and Present," by Frederic Harrison. Reply to *Fors Clavigera*, Letter 66. Reprinted in *The Choice of Books*, (1886).—See XXVIII. 618 *n.*

Reviews of *Bibliotheca Pastorum, vol. i.* (Xenophon's *Economist*):—

Examiner, September 30.
Monetary Gazette, November 8.

Spectator, December 2. "Mr. Ruskin's *Letter to Young Girls*."

National Portrait Gallery (Cassell & Co.), Part 47, pp. 49–56. "John Ruskin," with a coloured portrait.

This article describes "St. Margaret's Well" (Vol. XXII. xxiv.), and refers to Ruskin's books as being "issued at an out-of-the-way village in Kent, generally considered without the pale of metropolitan literary influences." The portrait is founded on Messrs. Elliott & Fry's photograph.

Lancaster. *Essays and Reviews. By the late Henry H. Lancaster.* Edinburgh: Edmonston & Douglas. With prefatory note by B. Jowett. "The Writings of Ruskin," pp. 297–350. Reprinted from the *North British Review*, above, p. 140.

1877

Spectator, April 7, "Mr. Ruskin's Will"; April 14, "Microscopic Extravagance." Reviews of *Fors Clavigera*, Letter 76.

Saturday Review, April 14. "Confessions of Mr. Ruskin," review of the same.

Practical Magazine, June, vol. 7, 161–165. "John Ruskin," by "W. S. C.," with a portrait.

Academy, June 30. Review of *Bibliotheca Pastorum*, vol. i., by James Davies.—Extracts, XXXI. xvi.

Standard, August 22. Notice of *Fors Clavigera*.—Referred to by Ruskin, XXIX. 207.

World, August 29. "Celebrities at Home. No. LIX. Professor Ruskin at Brantwood."

This article (by A. Wedderburn) was reprinted in vol. ii. pp. 291–297 of *Celebrities at Home, edited by E. Yates.* For a quotation from it, see XXIII. xxvii.

Spectator, September 22. "Mr. Ruskin's Unique Dogmatism."—Referred to by Ruskin, XXIX. 318–322.

Mallock. *The New Republic, by W. H. Mallock.* London: Chatto & Windus. Ruskin described, as "Mr. Herbert."—Noticed, XX. xxiv., xxviii. *n.*, xxx. *n.*

1878

The Hornet, March 20, vol. 12, p. 712. "Men and Women of the Day—Mr. John Ruskin," with caricature portrait.

Times, March 20. Notice of *Notes on his Drawings by Turner.*

Literary World, April 19, 26, May 3, 249–252, 264–266, 280–283. "Studies of English Authors. By Peter Bayne, A.M. I. John Ruskin."

The Christian Globe, May 2. "John Ruskin," with portrait.

Atlantic Monthly, July, vol. 42, 39–51. "St. George's Company," by H. E. Scudder.

Alpine Journal, August, vol. ix., No. 61.

An article [by Douglas Freshfield] on "Alpine Art in the Exhibitions," discusses (pp. 44–45) Ruskin's dictum (in XIII. 510) that the upper snows are unpaintable, and adds a note on Turner's drawing called "The Splügen Pass" (see Addenda, below, pp. 362–363).

Times, November 26. Report of "Whistler *v.* Ruskin."—Printed, XXIX. 580–584.

Punch, December 7, vol. 75, p. 254. "Whistler *v.* Ruskin," with caricature portrait (by Linley Sambourne).

Funny Folks, December 28.

Caricature of Whistler and Ruskin ("Whistler in the garden Hanging out his symphonees, Down came a critic With a farthing damagees").

Art Journal, N.S., vol. 17, pp. 201–202. "Turner and Ruskin," by F. R. Conder (a notice of the Exhibition at the Fine Art Society).

Appleton's Journal (New York), N.S., vol. 5, 58–65. "Ruskin's *Fors Clavigera*." [By T. M. Coan.]

Cope's Tobacco Plant, December 1878. "Bibliography of Ruskin."—A review of Shepherd's *Bibliography* (see above, p. 110), supplying some omissions.

Cope's Modern Pilgrims. A coloured cartoon of "The Canterbury Pilgrims." "Cope's Correct Card of the Peerless Pilgrimage to St. Nicotine of the Holy Herb." (Printed and published at the office of *Cope's Tobacco Plant*, Liverpool, A.D. 1878.) Ruskin is represented as Squire to Carlyle.

Whistler v. Ruskin, Mr. Ruskin's Costs. A circular, pp. 4, letter-paper size. On p. 1, the appeal; pp. 2, 4, blank; on p. 3, "Extract from the *Standard*, Nov. 30."

The text of the appeal was as follows:—"A considerable opinion prevailing that a life-long, honest endeavour on the part of Mr. Ruskin to further the cause of Art should not be crowned by his being cast in costs to the amount of several hundreds of pounds, the Fine Art Society have agreed to set on foot a subscription to defray the expenses arising out of the late action of Whistler *v.* Ruskin. Persons willing to co-operate will oblige by communicating with the Society, 148 New Bond Street, London."

1879

Architect, January 11. "Mr. Ruskin's Early Writings." A review of Shepherd's *Bibliography* (see above, p. 110), adding extracts from early poems, etc.

Spectator, March 15, 22. "Mr. Ruskin's Society." See XXIX. xxxiii.

Times, April 1. Law report of a trial in which Ruskin's name had been forged.—Referred to, XXXIII. xxi.

Graphic (Supplement), July 5. "John Ruskin," by A. D. O. W[edderburn], with full-page portrait.

Ben Brierley's Journal of Literature, Science, and Art (Manchester), August 2. "The Teachings of John Ruskin," by R. Bailey Walker, pp. 244, 245.

Truth, August 28. "Anecdotal Photographs—Mr. Ruskin."

Art Journal, November, N.S., vol. 18, 225–228. "Mr. Ruskin as an Art Critic."

Examiner, November 1. Portrait, and list of writings.

Magazine of Art, December, vol. 3, 57–60. "A Visit to Mr. Ruskin's Museum," by E. Bradbury.—Referred to by Ruskin, XXIX. 396 *n.*

The Nation (New York), December 11, vol. 29, 411–412. "Mr. Ruskin's Drawing," by R. Sturgis.

A critique of the Exhibition of R.'s drawings (XIII. 582). "This exhibition reveals R. to us in the best light. . . . We see here only his singular insight and perception and the conscientious preparation for his accepted task."

Mr. Ruskin and St. Mark's, Venice: Reprinted from the "Manchester Examiner," December 6th, 1879.—An appeal by Mr. F. W. Pullen, printed on a postcard (see XXIV. 423).

Artists of the Nineteenth Century and their Works. A Handbook. . . . By Clara Erskine Clement and Laurence Hutton. Boston, 1879, 2 vols. "John Ruskin," vol. ii. pp. 228–230.

Bayliss. *The Higher Life in Art, with a Chapter on Hobgoblins by the Great Masters. By Wyke Bayliss.* London: David Bogue.

Chap. x. "Hobgoblins by the Great Masters: (1) Lancelot-Lictor," pp. 89–106, is a criticism of the fifth of Ruskin's *Mornings in Florence*. Some of the criticisms are applicable only to ed. 1, as the slip noticed by Mr. Bayliss was corrected in ed. 2 (see XXIII. 290, §§ 113, 114).

Bayne. *Lessons from my Masters: Carlyle, Tennyson, and Ruskin. By Peter Bayne, LL.D.* London: James Clarke & Co. "John Ruskin," 351–437.

Henry Merritt, Art Criticism and Romance.—For Ruskin's letters, see XXVII. 486.

Poynter. *Lectures on Art. By Edward J. Poynter, R.A.*

A criticism of R.'s theory of beauty, pp. 76–81; reference, 90; Lecture ix., "Professor R. on Michelangelo," pp. 217-251 (these refs. are to ed. 4, 1897).—Quoted, XXI. xli. *n.*; XXII. xxxi., 86 *n.*, 92 *n.*

Rood. *Modern Chromatics.* By Ogden N. Rood. London: Kegan Paul.

A volume in the "International Scientific Series." The author (Professor of Physics in Columbia College) cites with approval R.'s remarks on the mixing and gradation of colours (pp. 140, 278–279). "The distinguished artist, Samuel Colman, once remarked" to Mr. Rood that R.'s *Elements of Drawing* "contained not only more that was useful to the student of art than any previous work, but more than all of them put together."

Ruskin on Painting. With a Biographical Sketch (pp. 7–23). New York: D. Appleton & Co.

1880

Manchester Magazine, January, vol. 2, 116–118. "St. George's Guild," by John Morgan.

Modern Thought, January, vol. 2, 290–291. "Mr. Ruskin's Letters to the Clergy on the Fatherhood of God," by Rev. H. N. Grimley.

Quarterly Review, January, vol. 149, 47–83. "The Progress of Taste." Ruskin's theories discussed, 64–74.

Unitarian Herald, January 9 (quoting "Verax" in *Manchester Weekly Times* on *Letters to the Clergy*).

Punch, January 10, vol. 78, p. 2. "The Morris-Dance round St. Mark's," with caricature portrait.

Athenæum, March 20. A note from Ruskin to Walt Whitman.—XXXIV. 727.

London Figaro, March 24. Caricature portrait (*à propos* of Ruskin comparing snakes and honeysuckle in his lecture "A Caution to Snakes").

Modern Thought, May, June, vol. 2, 372–377, 396–402. "Mr. Ruskin and High Art," by George Harris, LL.D., F.S.A.

The Pen, May 22. "Our Living Authors—John Ruskin."

The Pen, May 29. Marginalia by Ruskin.—XXXIV. 709.

Phrenological Magazine, June, vol. 1, 169–172. "Phrenological Description of Mr. John Ruskin," by L. N. Fowler, with portrait.

Contemporary Review, June, July, vol. 37, 905–923, vol. 38, 69–100. "The Public Letters of John Ruskin. By an Oxford Pupil." An "advance" notice by Mr. Wedderburn of *Arrows of the Chace.*

Oxford University Herald, June 5. "The Ruskin Statue" (see above, p. 111).—For a letter by Ruskin on this article, see XXXIV. 546.

Winchester Reviev, June 15, vol. 1, 74–90. "A New Utopia," by E. Clarke: a review of *Fors Clavigera.*

Reviews of *Notes on Prout and Hunt*:—

Architect, July 10.
Times, August 30.
Saturday Review, September 25.

Spectator, August 7. "Mr. Ruskin on Wordsworth": criticism of *Fiction, Fair and Foul.*—Noticed, XXXIV.

By R. H. Hutton; reprinted in 1894 (see below, p. 164).

Glasgow Herald, August 20. Leading article on Ruskin, the Ruskin Societies, and St. George's Guild.

House and Home, September 4, vol. iv. 105–109. "Mr. John Ruskin," with portrait.

The Yorkshireman, September 4. "Belonging to the Muses." An account of the Walkley Museum.

St. James's Magazine, October, vol. 39, 307–315. "Mr. Ruskin on Fiction—Fair and Foul."

Moonshine, October 23. A caricature portrait.

Punch, October 23, vol. 79, p. 184. "The Complete Letter-Writer, by John Ruskin, Esq."

October and November. The Lord Rectorship of Glasgow University.—List of newspaper articles, fly-sheets, etc., see XXXIV. 549 *n*.

Carisbrooke Magazine, November, vol. i. Photograph.

November. The Chesterfield Letter.—For list of newspaper articles, etc., see XXXIV. 551–552.

Ambleside Herald and Lake News, December 11. "Concert at Coniston." Account of the concert at which a letter from Ruskin was read, XXXIV. 653.

Punch, December 18, vol. 79, p. 286. "Punch's Fancy Portraits—No. 12: Mr. Narcissus Ruskin." By Linley Sambourne.

The Harvest of a Quiet Eye: Leisure Thoughts for Busy Lives, by Rev. J. R. Vernon, M.A. (Religious Tract Society, illustrations by Noel Humphreys, Harrison Weir, and others). "'I never saw anything more gracefully or rightly done: more harmoniously pleasant in text and illustration.'—Mr. Ruskin." (From an advertisement of the book.)

M'Carthy. *A History of our own Times. By Justin M'Carthy.* Estimate of Ruskin, vol. ii. 387–390, iii. 20.

Wedmore. *Studies in English Art: Second Series.* By Frederick Wedmore. London: Richard Bentley.

The chapter on "William Hunt and Prout," pp. 153–168, is a *critique* of Ruskin's *Notes* on those artists (XIV.).

Reviews of *Arrows of the Chace*:—

Athenæum, December 18. [By W. E. Henley.]—Extract, XXXIV. xliv.–xlv.
Times, December 8 (leading article).
Cheshire Observer, December 11 (by E. J. Baillie).
Teacher, December 24.

Reviews of *Letters to the Clergy*:—

Modern Thought, January, vol. 2, 290–291. "Mr. Ruskin's Letters to the Clergy on the Fatherhood of God," by Rev. H. N. Grimley.
Manchester Weekly Times (by "Verax"), quoted in the *Unitarian Herald*, January 9.
Athenæum, December 18.

1881

Reviews of *Letters to the Clergy*:—

Glasgow Herald, January 13.
London Quarterly Review, April, vol. 56, 132–149.
Academy, August 13.

Reviews of *Arrows of the Chace*:—

Christian World, January 20.
Saturday Review, January 29.
Gentleman's Magazine, February.
Academy, February 12. By Mark Pattison.—Extract, XXXIV. xli.
Literary World, February 18.
Dial (Chicago), March, vol. 1, 228–229. By W. F. Allen.
Whitehall Review, March 3.
Scotsman, March 29.
Appleton's Journal (New York), April, N.S., vol. 10, 361–368.
Literary World (Boston), April 23.
Nation (New York), September 15, vol. 33, 220–221. By A. G. Sedgwick.
Spectator, June 3.

Fact, January 8. "Our Pinnacles: Mr. Ruskin." Biographical sketch.

Oxford University Herald, April 30, May 7, 14, 21, 28, June 4. "Art in Oxford and Elsewhere." Critique of Ruskin's Oxford teaching.—For a letter by Ruskin, see XXXIV. 556.

Educational Chronicle, May 7. "John Ruskin on Education."

Guardian, May 11. Whitelands May-Day Festival described.

Daily Free Press (Aberdeen), May 24. "Boehm's Busts of Carlyle and Ruskin."

Girl's Own Paper, June 11, vol. ii. 584. "Mr. Ruskin's May-Day Festival at Whitelands College," by J. A. Owen.

The Record (monthly circular of the Liverpool Boys' and Girls' Religious Association), September. "Mr. Ruskin's Lessons for Children," by William Wardle.

Walsall Observer and South Staffordshire Chronicle, September 17, 24. "The Ethics of John Ruskin," by W. H. Duignan.

Art Journal, November, December, 321–324, 353–357. "A Lake-side Home: Brantwood," by the Editor of "Arrows of the Chace" (Mr. Wedderburn).

Quoted, XXIII. xxvii., *cf.* XXIX. 474. The illustrations included Mr. Macdonald's drawing of Ruskin's study.—XXIII. Plate B.

Oxford Times and *Oxford Chronicle*, December 3. Report of a Meeting held on November 26 in the University Galleries to witness the presentation of a bust of Ruskin in marble by Mr. Boehm, R.A. (Speeches by Dean Liddell and Dr. Acland). Compare above, p. 111.

Hill. *The Principles of Rhetoric and their Application.* By Adams Sherman Hill. New York: Harper & Brothers.

The author (Professor of Rhetoric in Harvard College) reproves R. occasionally for grammatical solecisms, etc., *e.g.*, pp. 39, 140.

Teachers and Preachers of Recent Times. Edinburgh: Nimmo. "Ruskin," 35–57.

1882

Art Journal, February, N.S., vol. 2, 47–50. "The Shepherd's Tower." An account (with some illustrations) of *Mornings in Florence*, vi., and the illustrative photographs.

St. James's Magazine, February, vol. 42, 205–224. "Mr. Ruskin and Political Economy," by Francis Watt.

House and Home, February 3, 10, 17, 24, March 10, 17, 31, April 14, 28, May 12, June 2, 16, 30. "John Ruskin. Aspects of his Thought and Teachings," by Edmund J. Baillie. (Reprinted in 1882, see above, p. 112.)

Truth, March 30. An imaginary letter from "J. R." on the Channel tunnel.

Moonshine, May 6, p. 205. "Days with Celebrities—Mr. Ruskin." Caricatures.

The School Guardian, May 6, p. 300. "May Day Festival at Whitelands."—Referred to, XXXVII. 392.

House and Home, May 26. "May Day at Whitelands College."

Spectator, June 3. Review of *Arrows of the Chace.*

Quarterly Review, July, vol. 154, 151–174. "Natural Scenery." *Modern Painters, vol. iii.*, reviewed *inter alia.*

Art Journal, August, N.S., vol. 2, 240–242. "St. George's Museum, Sheffield," by W. C. Ward, with an illustration.

Christian Chronicle, October 26. "John Ruskin," with a portrait.

The Century Magazine, November, vol. xxv. "Venice," by Henry James; a criticism of Ruskin on pp. 3–4. Noticed, XXIV. lviii.

Catalogue of the Books of Henry C. Wigg, M.D. Section IV. The Turner-Ruskin Series. Carlton, Melbourne.

Dr. Wigg's statement at the beginning of this privately-printed pamphlet, that the catalogue comprises "nearly all the works of Mr. Ruskin," can only be accepted by giving a very wide extension to "nearly."

Hamilton. *The Aesthetic Movement in England. By Walter Hamilton.* London: Reeves & Turner. "John Ruskin," 13–22.

The Friendships of Mary Russell Mitford. Edited by the Rev. A. G. L'Estrange. 2 vols. London: Bentley.

For letters to Ruskin, see XXXVII. 682. Various references to him, in vol. ii. The *Academy*, October 14, reviewed the book and gave extracts from Ruskin's letters.

Morris. *Hopes and Fears for Art. By William Morris.* London: Ellis and White.

At p. 5 a eulogistic reference to *The Nature of Gothic.* Also a reference on p. 141.

Pen Pictures of Modern Authors. By William Shepard [pseudon. for W. S. Walsh]. New York: Putnam's ("Literary Life Series"). "John Ruskin," pp. 58–67.

Welsh. *Development of English Literature and Language. By Alfred H. Welsh* Chicago: Griggs. Vol. ii. pp. 404–408, "Ruskin."

1883

Punch, January 27. "John to John": verses on Ruskin's re-election as Slade Professor.

Daily Telegraph, January 30. Leading article on Ruskin's re-election.

Punch, February 10. "Teaching the Young Idea. Three Notes from an Undergraduate's Diary."

Literary World (Boston), September 8, vol. 14, 283. Notice of *Fors Clavigera*, Letter 90.

Sheffield Independent, October 23. Long report of a meeting about the St. George's Museum. Red. ii. 96.

Punch, November 17. "The 'Fireside' at Venice." A skit.—Noticed, XXXIII. 368 *n.*

Lee. *Belcaro. By Vernon Lee* [pseud. for Miss Violet Paget]. London: W. Satchell & Co. "Ruskinism," 197–229.

Nicoll. *Landmarks of English Literature.* By Henry J. Nicoll. London: James Hogg. "John Ruskin," pp. 432–436.

Study and Stimulants . . . edited by A. Arthur Reade: Manchester. A note on Ruskin and Tobacco.—XXXIV. 721.

1884

The Lark, February, No. 7, p. 53. Sonnet to John Ruskin, signed "B." [W. C. Bennett].

Nature. February 14, vol. 29, 353–354. "Mr. Ruskin's Bogies," by W. Clement Ley.

A sarcastic notice of *The Storm-Cloud of the Nineteenth Century.*

Pall Mall Gazette, February 26. "Mr. Ruskin and George Cruikshank." Reprinted with additions by M. H. Spielmann in his *John Ruskin* (see above, p. 118).

Society, March 29. "*Society* Bijou Portraits, No. 65: John Ruskin."

Bristol Times and Mirror, April 7. See XXXIV. 639.

Sunday Sun, April 8. See XXXIV. 639.

Pall Mall Gazette, April 21. See above, p. 93.

The article was reprinted in the *Critic* (New York), May 17, 234–236.

The School Guardian, May 10. "The Ruskin May-Day Festival at Whitelands."

Christian World Magazine, June, vol. 20, 422–427. "John Ruskin, a Modern Prophet," by Marie Compston.

Daily Telegraph, June 3. Leading article, to which Ruskin replied (XXXIV. 572).

The Critic (New York), June 21. "Ruskin's Titles," by W. S. Kennedy.

Boston Herald (U.S.A.), June 28. "Address to Academy Girls," XXXIV. 639.

Victorian Review, July, vol. 10, 281–303. "The Works of John Ruskin," by C. E. M. Martin.

The Catholic World (New York), August, vol. 39, 642–649. "Ruskin as a Teacher." [By A. Repplier.]

Punch, August 23. "On all Fours Clavigera." Parody of Ruskin's Letters on Railways in Derbyshire (XXXIV. 568).

Spectator, September 20. "Langdale Linen," by "M. H."

Saturday Review, October 25. "Professor Ruskin's Pleasures of Learning," XXXIII. lxxi. *n.*

Spectator, November 1. "Mr. Ruskin on the Pleasures of Faith."

St. James's Gazette, November 17. See XXXIII. lxxi. *n.*

World, November 19. Notice of Oxford lectures, see XXIII. liv.

Pall Mall Gazette, December 5. "St. George's Guild."

Pictorial World, December 25. "John Ruskin as he was fifty years ago and as he is to-day," with full-page portrait.

Harris. *Little Biographies of Pleasant Authors for Young Folks. By Amanda B. Harris.* Glasgow: David Bryce & Son. "John Ruskin," 157–174, with illustrations.

Hogg. *Memorials of James Hogg, the Ettrick Shepherd.*—Ruskin's letter, I. xxviii.; a letter from his father, I. xxvii. Noticed in *Pall Mall*, XXXVII. 505.

1885

Merry England, January, vol. 4, 202–212. "Reviews and Views": criticism of Ruskin.

Pall Mall Gazette, February 8. "St. George's Cloth."—XXX. 99, 330–332.

The Unitarian Review (Boston), March, vol. 23, 241–257. "John Ruskin, Economist," by D. Munro Wilson.

National Review, May, vol. 5, 403–412. "Mr. Ruskin's Museum at Sheffield," by "E. S. P."

Pall Mall Gazette, May 2. "Mr. Ruskin's May Day Festival."—XXX. 337–338.

Merry England, June, vol. 5, 71–78. "A Teacher among Teachers," by M. C. Bishop. An account of the May Day Festival at Whitelands College, with illustrations.

Pall Mall Gazette, June 4, 30, August 1, October 3, 30, November 20, and December 7. Reviews of successive chapters of *Præterita*.

Literary World (Boston), June 13, vol. 16, pp. 205–209. A bibliography of Ruskin, by W. S. Kennedy. An abbreviated summary of Shepherd's *Bibliography* with many additions.

Independent (New York), June 18. Article on the religious side of Ruskin's character, by W. S. Kennedy.

Critic (New York), July 18, N.S. 4, p. 28. Reviews of *The Pleasures of England*, July 25, August 29, September 26; reviews of *Præterita*, pp. 38, 101, 149.

Nineteenth Century, August, vol. 18, 177–196. "The Metaphysical Society, a Reminiscence," by R. H. Hutton.—Description of Ruskin quoted, XXXIV. xxix.

Richmond Dispatch (Virginia), August 18. "John Ruskin: his Life and Achievement."

Literary World (Boston), August 22, vol. 16, p. 289. A general notice of "Ruskin's *Fors Clavigera*," by W. S. Kennedy.

Literary World (Boston), September 19, vol. 16, pp. 315–316. "Ruskin Past and Present," a review of *Præterita*, chaps. i., ii., and of *The Pleasures of England*.

The Times, October 31. "Ruskin *v.* Robinson," report of an action (tried before Mr. Justice Pearson) to restrain the sale in England of piratical copies of Ruskin's books printed in New York.

Passages from Mr. Justice Pearson's judgment were printed in a 4 pp. circular of warning issued by Mr. George Allen in February 1886.

George Eliot's Life as related in her Letters and Journals. Arranged and edited by J. W. Cross. Edinburgh: Blackwood.

Appreciation of R., ii. 7; references, iii. 15, 37, 105.

Froude. *Thomas Carlyle: a History of his Life in London.*

Numerous anecdotes, etc., of Ruskin in relation to Carlyle. For citations, see General Index, under "Froude."

Gatty. *Juliana Horatia Ewing and her Books.* By Horatia K. F. Gatty. London: S.P.C.K.

Miss Gatty quotes some autobiographical notes by Mrs. Ewing, pp. 65–67, in which she explains how "on the subject of literary construction, she had been greatly indebted for her education to the *Elements of Drawing.*"

Hamerton. *Landscape.* By Philip Gilbert Hamerton. Numerous references to and citations from Ruskin.

Harrison. *The Choice of Books. By Frederic Harrison.* London: Macmillan. "Past and Present" (see above, p. 145) reprinted at 119–124.

Martin. *On Some of Shakespeare's Female Characters. By Lady Martin.* Edinburgh: Blackwood. "Beatrice" (in a letter to Ruskin), 363–422.—See XXXVII. 515.

Phillips. *A Popular Manual of English Literature.* By Maude Gillette Phillips. New York: Harper. "John Ruskin," vol. ii. pp. 419–420.

Readings from Ruskin: Italy. With an Introduction by H. A. Beers (pp. iii.–x.). Boston: Chautauqua Press.

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Daily News, January 11. A leading article on an Address [XXXIV. 733] to Ruskin.

Daily Telegraph, January 14. A leading article on an Address to Ruskin.—Ruskin's reply to the article, XXXIV. 589.

Pall Mall Gazette, January 22, February 10, 20, 22, March 10, April 6, May 19, June 22, July 13, October 23, November 30. Reviews of successive chapters of *Præterita*.

Art Journal, February, 46–48. "Ruskin's Childhood at Herne Hill." A notice of *Præterita*. With illustrations of Ruskin's house: compare XXXV. Pl. 4, 5.

Congregationalist, February, vol. 15, 140–146. "John Ruskin as a Lecturer."

Included under a general heading, "Gleanings from American Papers," the source of the quotation not being indicated. The article is a descriptive account of some of the lectures on *The Pleasures of England*.

Pall Mall Gazette, February 8. "St. George's Cloth." An account of the Isle of Man industry, with illustration (XXX. 330).

Church Quarterly Review, April, vol. 26, 162–168. "Materialism in Modern Art." *The Art of England* reviewed *inter alia*.

Gentleman's Magazine, April, N.S., vol. 36, 391–404. "On the Old Road with Mr. Ruskin," by R. H. Shepherd. A review of *On the Old Road*.

Papers for the Times: a Magazine for Letters and Ethics, April, No. 22, 147–156, "Ruskin."

Graphic (Supplement), April 3. "Celebrities of the Day—Mr. John Ruskin." Short notice with portrait of Ruskin in his Study by T. Blake Wirgman: see below, p. 211.

Christian Million, April 8, vol. 4, p. 359. "Professor Ruskin," with portrait on p. 351.

Sheffield Independent, April 17, May 1. Reminiscences of Ruskin.

Reprinted in *Two Papers on John Ruskin* (1886): see above, p. 113.

The Dial (Chicago), vol. 7, p. 82. Review of *Præterita*, by Sara A. Hubbard.

Pall Mall Gazette, April 28, 29. An Expostulation with "St. Ruskin" by "An Englishman" (a leading Civil Engineer); with reply by "E. T. C." ("Under which Saint—St. Ruskin or St. Sewer?").

Critic (New York), May 1. "Ruskin's Judgment of Gibbon and Darwin," by John Burroughs.—Quoted, XXXIV. xliii.

Standard, May 3. "Mr. Ruskin's 'Queen of the May,'" with a letter from Ruskin (V. 164 *n.*, XXX. xxxix.).

Pall Mall Gazette, May 14. "St. George's Museums. An Exhibition at the Fine Art Society." With rough illustrations of Walkley.

Wearside Review, June–September, vol. i. 166–176, 238–240, 279–288, 289–301. "John Ruskin at Home," by J. W. Graham.

Daily Telegraph, June 11. Leading article on Ruskin's letter (XXXIV. 595) on Chapel debts.

The Globe, June 28. "Cabby and his Employers." A message from Ruskin.—XXXIV. 724.

Pall Mall Gazette, June 30. "A Ruskin Gift." A list of books presented by Ruskin to Whitelands College: compare XXX. 357.

Time, July, N.S., vol. 4, 73–78. "About a Hermitage and the Hermit's Neighbours in Arcadia," by Frederick Gale.

Mr. Gale mentions that the newspapers of 1660 referred to in *Fors* (XXVII. 270) were then in his possession (see XXXIV. 698).

Pall Mall Gazette, September 9. A note on "Ruskin's Name on Giotto's Tower."—XXXIV. 729.

Macmillan's Magazine, October, vol. 54, 446–450. "Prose Poems."

Various instances are given of Ruskin's power of making "even the most abstract thought come forth in form and shape, call up a train of glorious imageries," etc.

Pall Mall Gazette, October 7. "A Common-sense Museum at last." An account of the Manchester Art Museum: see General Index.

New Englander (New Haven), November, vol. 45, 954–963. "Ruskin *v.* Gibbon and Grote," by G. Monroe Royce.

Queries (Buffalo, N.Y.), November 1886. "John Ruskin," with portrait.

Times, December 28. "A Gift by Mr. Ruskin." A description of a stained glass window presented by Ruskin to the Church of the Sacred Heart of Jesus, Coniston.

G. W. Cooke. Poets and Problems. By George Willis Cooke. Boston: Ticknor & Co. "Ruskin," 171–267.

Meiklejohn. *The English Language: its Grammar, History, and Literature. By J. M. D. Meiklejohn.* London & Edinburgh: Blackwood. "John Ruskin," pp. 363, 364.

The Pleasures of a Pigeon-Fancier. By the Rev. J. Lucas. London: Sampson Low & Co., 1886.

A letter from Ruskin is inserted in the book in facsimile—lithograph—on a sheet of "Silurian" notepaper, such as Ruskin had written on. Some illustrations of pigeons are also given. The dedication is as follows: "I dedicate this book (by permission) to John Ruskin, Esqr., who has taught me to see beauty in earth and sea, mountains and clouds, in flowers and birds, and God in everything." The letter is:—"BRANTWOOD, 26*th June*, '86.—MY DEAR SIR,—I shall be grateful for the dedication of your book, and am happy in all your expressions of kind feeling. I wish I could have done those pigeons for you.—Believe me, faithfully yours, JOHN RUSKIN."

Proceedings of the Ackworth Old Scholars' Association, Part V. Seventh Month 1886: Darlington. Marginalia by Ruskin.—XXXIV. 707.

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The Pioneer, January, No. 9, 1–8. "John Ruskin and Modern England," by G. W. Boag.

Pall Mall Gazette, January 5, March 16, June 16, November 15. Reviews of successive chapters of *Præterita*.

Tit Bits, February 12. Facsimile of Ruskin's letter on Life Assurance (XXXIV. 600).

The Forum (New York), March, vol. 3, 25. "Books that have helped me," by Rev. Edward E. Hale: see below, p. 157.

Hazell's Magazine, March, vol. i. 119–120. "John Ruskin," by the editor (Henry Jowett), with a portrait (Barraud's photograph).—Quoted, XXXIV. 715.

Pall Mall Gazette, March 23, 28. "'Every Author his own Publisher': an Interview with Mr. Ruskin's Publisher."—See XXX. 358 *seq.*, XXXIV. 610 *n.*

Pall Mall Gazette, April 9. A note (by Dr. Furnivall) on Ruskin's class at the Working Men's College.—XV. xxii. *n.*, XXXIV. 720.

Pall Mall Gazette, May 2, 3. Notices of the May-day Festival at the Cork High School and Whitelands.

The Forum (New York), September, 65–66. "Books that have helped me," by Dr. A. Jessopp. See below, p. 157.

Pall Mall Gazette, September 27. "A French View of Mr. Ruskin" (notice of a *chronique* by M. Marcel Fouquier).

Times, September 30. Ruskin and Turner.—Quoted, XXXIV. 728.

Reviews of *Hortus Inclusus*:—

Pall Mall Gazette, September 21.
Daily News, September 24.
Spectator, October 1.
Athenæum, October 22.
Blackwood's Magazine, November, vol. 142, 704–709.

London Society, November, vol. 52, 532–545. "John Ruskin," by Joseph Forster.

Pall Mall Gazette, December 10. Remarks by Ruskin on Turner.—XXXIV. 725–726.

Pall Mall Gazette, December 21. "The American Trade in 'Ruskins,' an Interview at Mr. Wiley's, New York."—Quoted, XXXIV. 728.

Books which have influenced me. ("British Weekly" Extras, No. 1.)

For Ruskin's own contribution, see XXXIV. 605. For references to R. by other contributors, see pp. 58–59 (Hamerton); 87 (Farrar).

Frith. *My Autobiography and Reminiscences. By W. P. Frith, R.A.* (*2 vols., 1887*). "Further Reminiscences" (1888). Anecdotes of Ruskin at i. 128, iii. 5, 136–137.

Grant Duff, Rt. Hon. Sir M. E. *Notes from a Diary, 1881–1886.*—Recollections of Ruskin, XXIX. xxvi.

Griswold. *Home Life of Great Authors.* By Hattie Tyng Griswold. Chicago: McClurg. "John Ruskin," pp. 372–385.

Home Colonisation and Work for the Unemployed. A Circular. By H. V. Mills. A note states:—

"J. Ruskin writes—'I am wholly with you in all you say, and wish, and mean to try for.'" For accounts of Mr. Mills's scheme, see *Pall Mall Gazette*, October 25, November 24, 1887.

The Reign of Queen Victoria: a Survey of Fifty Years of Progress. Edited by T. H. Ward. London: Smith, Elder & Co. Ruskin, vol. ii. pp. 467–468, 526–528.

Van Dyke. *Principles of Art. By John C. Van Dyke.* New York.

Numerous references to R.; *e.g.*, pp. 188, 272, 287, 290, etc., etc.

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Century Magazine, January, vol. 35, 357–366. "John Ruskin," by W. J. Stillman, with a portrait.—For anecdotes, etc., from this paper, see XVII. xxi.–xxiv.; for a reference to it by R., XXXVII. 596; for a Ruskin letter, XXXVI. 123.

Reprinted in *The Old Rome and the New*, 1897.

The Century Guild Hobby Horse, January, vol. 3, 18–22. Review of *Hortus Inclusus*, by Arthur Galton.

Edinburgh Review, January, vol. 167, 198–234. "The Works of Mr. Ruskin."—Quoted, XXI. xli. *n.*

Boston Evening Transcript, January 7. "Ruskin at Close View."—Printed, XXXIV. 671–673.

Wit and Wisdom, January 7, vol. 4, p. 153. "Spare Moments with Great Authors: xi. John Ruskin," with a portrait.

Great Thoughts, January 14, 22–25. "John Ruskin," by Joseph Forster, with a portrait.

Morning Post, January 23. Review of *Hortus Inclusus.*

Pall Mall Gazette, January 26, February 9 and 17. "The Gospel according to Ruskin."

Reprinted in E. T. Cook's *Studies in Ruskin*, see above, p. 114.

Spectator, January 28. "Mr. Ruskin and the 'Edinburgh Review.'"

A "refutation" of the article in the *Edinburgh* in January. "The Review which strove vainly to crush the author of *Modern Painters* while he was a young and comparatively unknown writer, and which, failing in that attempt, has kept silence upon his demerits during the whole period of his power and reputation, has to-day returned to the attack, emboldened, apparently, by the increasing age and failing strength of the great writer." There had also been a reply (by E. T. C.) to the *Edinburgh* in the *Pall Mall Gazette*, January 17.

Blackwood's Magazine, February, vol. 144, 185–192. "Mrs. Oliphant on Venice." Attack on Ruskin, 187–188.

Men and Women of the Day, February, vol. 1, 13–16. "John Ruskin," with a portrait.

Pen and Pencil, February 11, vol. 3, p. 64. "John Ruskin," with a portrait on p. 66.

The Nation (New York), March 29, vol. 46, pp. 263, 264. "Ruskin's *Præterita*."

Harper's Magazine, May, vol. 76, "London as a Literary Centre," by R. R. Bowker.—A note on Ruskin, p. 831.

Leisure Hour, April, 247–248. "Ruskin's Forge," by Frederick Hastings.

An account of a visit to Mr. Allen's publishing establishment at Orpington.

Christian World Pulpit, vol. 33, April 18 and 25, May 2. Three sermons by Rev. W. T. Moreton on "The Religious Teachings of John Ruskin."

Atlantic Monthly, May, vol. 61, 706–710. "Mr. Ruskin's Early Years." Review of *Præterita*.

Temple Bar, May, vol. 83, 49–55. "A Poet of Prose": an appreciation of Ruskin.

The writer, probably the same as the author of the paper in *Macmillan* (above, p. 154), selects, as "the finest passage of its order in the world," the passage on Moss and Lichens (VII. 129–130). It is noticed that the passage ends in verse; as another also quoted, the "little picture-poem after Turner's Chryses" (VII. 421).

Pall Mall Gazette, May 23, October 1. Reviews of *Præterita*.

Lippincott's Monthly Magazine (Philadelphia), June, vol. 41, 839–845. "Mr. Ruskin's Guild of St. George," by Philip G. Hubert, jr.

Quarterly Journal of Economics (Boston), July, vol. 2, 414–445. "Ruskin as a Political Economist," by F. J. Stimson.—Extract, XVII. cxi.

The Nation (New York), July, 145–146. "The Economists and the Sentimentalists," a notice of Mr. Stimson's article.

Magazine of Art, August, vol. 11, 346–347. "Mr. Ruskin's Museum at Sheffield," by E. Bradbury.—Referred to by Ruskin, XXXVII. 604 *n*.

Builder, August 25. Review of "The New Edition of *The Stones of Venice*."

Friends' Quarterly Examiner, October, vol. 22, 584–590. "Socrates and Ruskin on State Economy," by W. H. Pollard.

Spectator, December 8. "Mr. Ruskin's Lectures." Review of the new edition of *Lectures on Art*.

Adams. *By-ways in Book-Land. By William Davenport Adams.* London: Elliot Stock. "Ruskin as a Poet," 10–18.

Books that have helped me. Reprinted from "The Forum." New York: Appleton.

The Rev. Edward E. Hale (pp. 11–12) says of the first volume of *Modern Painters:* "The book made a revolution even in the habits of life of intelligent young people. It taught them to watch the clouds, the shapes of trees, their habits of growth, and gave to them a new and higher enjoyment of natural beauty."

Dr. A. Jessopp (pp. 65–66) describes the reading of the first two vols. of *Modern Painters* as an epoch in his life.

Cochrane. *Great Thinkers and Workers. Selected and edited by Robert Cochrane.* W. & R. Chambers. "John Ruskin," 183–207, with portrait and view of Brantwood.

D. D. Home. His Life and Mission. Two letters from Ruskin, XVIII. xxxi. *n.*; notes on séances attended by him, *ibid.*

Selections from Ruskin. By E. Ginn. With notes and sketches of Ruskin's life by D. H. M. (pp. v.–xxv.). Boston: Ginn & Co.

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Pall Mall Gazette, January 5. A conversation (with E. T. C.) in the "Literary Notes" on the contemplated completion of *Præterita* (XXXV. liv.):—

"I observed that there was to be nothing about Oxford. 'No,' he said, he meant to give that part of his life another book all to itself."

The British Weekly, February 1, vol. 5, p. 225. "London's Literary Homes: 1. Ruskin and Herne Hill."

Century Magazine, February, 522–527. "Revival of Hand Spinning and Weaving in Westmoreland," by Albert Fleming. Illustrated.—See XXX. 328.

Harper's Magazine, February, vol. 78, 382–418. "The Work of John Ruskin: its Influence upon Modern Thought and Life," by Dr. Charles Waldstein, with a portrait.

Reprinted in a book (see above, p. 116).

Art and Literature, April, vol. i. 37–38. "John Ruskin," with a portrait.

Pall Mall Gazette, April 2. "The Faithful Steward of the Ruskin Museum."—Ruskiniana, XXX. xliv.

The Girl's Own Paper, April 20, vol. 10, 449–451. "Professor Ruskin's May Day Festival," by Rev. J. P. Faunthorpe, with four illustrations.

Artist, June. "Sonnet to John Ruskin," by E. R. Christie.

Scots Observer, June 1, 8, 15, 22, 29, July 6, 13, 20, 27, correspondence on the "Re-issue of *Modern Painters*."—Reprinted, see above, p. 114.

Wit and Wisdom, June 29, vol. 7, 116–117. "Letters to Living Authors—To Mr. John Ruskin," by Roderick Random [J. A. Steuart].

Reprinted in *Letters to Living Authors*, by John A. Steuart, 1890, pp. 36–53.

Pall Mall Gazette, July 10. Review of *Præterita*.

Atalanta, August, vol. 2, 746–749, "John Ruskin," by Lucy T. Smith; and "Some Hints to Beginners in Art from the Teaching of Mr. Ruskin," pp. 751–752.

Pall Mall Gazette, September 14:—

To the Album presented to Mr. Gladstone by members of the National Liberal Club, and reproduced as an illustrated quarto (*The Gladstone Golden Wedding Album*, presented Friday, July 26, 1889, by the National Liberal Club), Mr. Arthur Severn contributed a drawing of Westminster. Of this Ruskin said, "It couldn't be better."

Tinsley's Magazine, November, N.S., vol. 6, 686–691. "John Ruskin," by Julia Firth, with a portrait.

Fergusson. *Quiet Folk. By R. Menzies Fergusson, M.A.* Edinburgh: John Menzies & Co. "Fairyland and John Ruskin," 56–64.

Hamley. *Shakespeare's Funeral and other Papers. By Sir Edward Hamley.* Edinburgh: Blackwood. "Mr. Dusky's Opinions on Art," 72–86.

Reprinted from *Blackwood*, 1858 (see above, p. 137).

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Great Thoughts, January 4, February 8, March 1, April 5, May 10. "John Ruskin," by the Editor (Rev. R. P. Downes). With portrait and other illustrations.

Pall Mall Gazette, January 6. "The Ruskin Museum: its New Quarters at Meersbrook Park, Sheffield," by "A. F."

Gentleman's Magazine, February, vol. 268, 126–147. "Mr. Ruskin, Artist and Publisher," by Percy Fitzgerald.

Harper's Magazine, March, vol. 80, 578–603. "John Ruskin: an Essay," by Anne Thackeray Ritchie.

Reprinted in *Records*, see below, p. 162.

Pall Mall Gazette, March 7. Letter from Mr. Arthur Severn correcting misstatements about Ruskin in American newspapers.

Pall Mall Gazette, April 2, 3. Reminiscences of Henry Swan.—XXX. xliv.

Cassell's Saturday Journal, April 12, 680–682. "Representative Men at Home: Mr. Ruskin at Brantwood."

With an outline picture of Ruskin standing in his study at Brantwood. The portrait was afterwards used in *Literature*.

Daily Graphic, April 15. "The Ruskin Museum at Sheffield."

Spectator, June 28. "Mr. Ruskin's Literary Style."

The Pioneer, July, 15–33. "Wealth," by W. Cassels.

Reprinted from a pamphlet, 1882 (see above, p. 112).

Cornhill Magazine, October, N.S., vol. 15, pp. 369–371. "The Sincerest Form of Flattery—II. Of Mr. John Ruskin. From Lecture i.: Arrowroot."

Pall Mall Gazette, October 17 and November 4. "Beecham's Pills advertising board (in Bowness Bay) has been removed in compliance with the wish of Professor Ruskin."

Speaker, October 18. An article on Ruskin.

Murray's Magazine, November, vol. 8, 587–606. "Brantwood, John Ruskin's Home," by Miss A. M. Wakefield.

Pall Mall Gazette, November 3. A reminiscence of Robert Browning, with the following:—

"At lunch we talked of Ruskin and his art-views, with which, it seemed to me, Browning had not much sympathy. . . . 'But never mind,' he said, 'he writes like an angel.'"

Pall Mall Gazette, November 6. Dr. Gott's (Dean of Worcester) address to High School for Girls at Leamington, saying "he would never have been a clergyman but for the works of Ruskin."

Celebrities of the Century (new and revised ed., 1890). Edited by Lloyd C. Sanders. Cassell & Co. "John Ruskin," 879–880, by "H. W. N[evinson]."

Earle. *English Prose: its Elements, History, and Usage.* By John Earle. London: Smith, Elder.

R. is cited in the chap. on "Mechanical Appliances" for his use of the dash in punctuation (p. 110), and in connexion with long and short sentences (pp. 211–212).

Forster. *Four Great Teachers. By Joseph Forster.* London: George Allen. "John Ruskin," 1–38.

James Macdonell, Journalist. By W. Robertson Nicoll. A reminiscence of Ruskin.—XXXIV. 720–721.

Patmore. *Principle in Art. By Coventry Patmore.*

This contains the substance of a paper on Ruskin, already noticed, see above, p. 132.

Scudder. *An Introduction to the Writings of John Ruskin. By Vera D. Scudder* (pp. 1–28). Boston: Leach & Co.

Story. *Conversations in a Studio. By William Wetmore Story.* Boston: Houghton, Mifflin & Co.

Criticism of R., vol. ii. pp. 334–351.

The True and Beautiful in Nature, Art, Morals, and Religion. Selected from the Works of John Ruskin. With a notice of the author by Mrs. L. C. Tuthill (vol. i. xiii.–xxxiii.). New York: John Wiley & Sons.

Watson. *Wordsworth's Grave. By William Watson.* London: T. Fisher Unwin. "To John of Brantwood," pp. 42–44.

Depreciatory verses suggested by Ruskin's criticism of Gibbon and others (XXXIV. 586). The verses were withdrawn in later editions.

1891

Magazine of Art, January, February, 73–99, 121–127. "The Portraits of John Ruskin," by M. H. Spielmann :—

Ruskin at Glenfinlas, by Millais (photogravure frontispiece).—XII. frontispiece.
Ruskin *æt.* 3½, by Northcote (73).—XXXV. Plate ii.
Ruskin and the Thorn, by Northcote (74).—XXXV. Plate iii.
Richmond's portrait, 1842 (76).—III. frontispiece.
Richmond's portrait, 1857 (77).—XVI. ,,
Elliott & Fry's photo., 1866 (78).—XXVII. ,,
Georges Pilotelle's etching, 1876 (79).—See below, p. 210.
Boehm's bust, 1880 (121).—XXI. Plate lxx.
Elliott & Fry's photo., August 9, 1882 (123).—See below, p. 211.
Dressler's bust, 1884 (124).—See below, p. 211.
Herkomer's portrait, 1881 (125).—XXXVII. Plate viii.

Christian World, February 12. Review of *Two Letters concerning "Notes on the Construction of Sheepfolds,"* by Peter Bayne.

St. James's Gazette, February 17.

Mr. Ruskin once said that it was only the clergy who ever disregarded the scriptural retort, "For which of you desiring to build doth not first sit down and count the cost?"

Academy, February 21, vol. 39, 177–178. Review of *Studies in Ruskin;* by Walter Lewin.

Pall Mall Gazette, June 20. "Ruskin and the Bricklayer."—XXXIV. 719.

Critic (New York), July 4, November 14, N.S., vol. 16, 1, 257–258. Reviews of various volumes in the "Brantwood" edition.

Builder, July 25. "Revived Ruskin": review of new ed. of *Lectures on Architecture and Painting* and of E. T. Cook's *Studies in Ruskin.*

Macmillan's Magazine, August 1891. "Letters of Charlotte Brontë."

A letter on *Modern Painters* is included; quoted, III. xxxix.

National Observer, August 1. "A Morning at San Rocco," by J. A. Symonds. Criticism of Ruskin.—Noticed, IV. 268 *n.*

Pall Mall Gazette, August 26. "Mr. Ruskin's Engineering Abilities."—XXXIV. 719.

Black and White, October 31. "The Man of the Hour—No. xviii.: Mr. John Ruskin," with a portrait.

Illustrated London News, October 31. Review of the *Poems* by Professor Edward Dowden, with full-page portrait of Ruskin.

Spectator, October 31, vol. 67, 590–591. "Why Mr. Ruskin failed as a Poet."

Critic (New York), December 12, N.S., vol. 16, 327–328. Review of the *Poems*.

The Nation (New York), December 17, vol. 53, p. 469. Short notice of the *Poems*.

Athenæum, December 19. Notice of *Gold: a Dialogue*, by H. Buxton Forman.

Athenæum, December 26. Review of *Poems*.

Bolton. *Famous English Authors of the Nineteenth Century. By Sarah K. Bolton.* New York. "John Ruskin," pp. 371–389.

Fouquier. *Profils et Portraits.* By Marcel Fouquier (Paris). "John Ruskin," 265–271.

Sir James A. Picton: a Biography.—For collation of letters from Ruskin, see XXXVII. 694; Ruskiniana cited, XXXVII. 490 *n.*

Richard Redgrave: a Memoir compiled from his Diary.—Ruskiniana, 55, 205–206 (XVI. xx.), 216, 322.

Robertson. *Modern Humanists. By John M. Robertson.* London: Swan Sonnenschein & Co. "John Ruskin," 184–211.

Rose. *The New Political Economy; the Social Teaching of Carlyle, Ruskin, and George; with Observations on Mazzini. By Henry Rose.* London: James Speirs.

Previously printed in *Igdrasil*, see above, p. 125.

Letters of James Smetham. With an Introductory Memoir.—For a collation of letters from Ruskin, see XXXVII. 700; for other Ruskiniana cited, see General Index (Smetham).

Thomas Sopwith, M.A., C.E., F.R.S., with Excerpts from his Diaries. By Benjamin Ward Richardson, 1891.

This contains interesting reminiscences of Ruskin as an undergraduate at Oxford, quoted at XXXV. lxv. Other references to Ruskin's drawings, etc., are at pp. 192, 196.

Turner's Richmondshire. With descriptions by Mrs. Alfred Hunt. London: J. S. Virtue. An anecdote of Ruskin on pp. 28–29.—XXIV. xxviii.–xxix.

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The Lamp: a Magazine for Christian Workers and Thinkers (Sheffield), January, No. 1, 13–17. "A Night with Ruskin," by Rev. T. W. Holmes.—XXX. 309.

The Nation (New York), January 7, vol. 54, pp. 16, 17. "Ruskin's Art Teaching": a review of W. G. Collingwood's book (see above, p. 115).

Bookman, February. "The Queen's Gardens," by T. J. Wise. A description of a (spurious) first edition: see XVIII. 13.

Strand Magazine, February, vol. iii. 228. Reminiscence of Ruskin in "Illustrated Interview with Professor J. S. Blackie."—XXVII. 15 *n.*

De Gids (Amsterdam), March, 4th series, pp. 406–452. "Het St. George's Gild van John Ruskin," by Professor H. P. G. Quack.

Spare Moments, March 12. "Confessions of an Autograph Fiend."—XXXIV. 495.

Poet-Lore (Philadelphia), March 15, vol. 4, 113–118. "Ruskin on *Gold:* a Treasure-Trove," by W. G. Kingsland.

Pall Mall Gazette, May 26. Tolstoy on Ruskin.—XXXIV. 729.

Pall Mall Gazette, June 18. Ruskin and the author of *Ionica*.—XXIV. xxiii., XXXIV. 723.

Scottish Typographical Circular, August. "Mr. Ruskin and the Typographic Art." An article reprinted with notes in:—

Hazell's Magazine, September, vol. vi. 246–250.—For Ruskin letters, see XXXIV. 714–716; reminiscences, quoted, XXXIV. 713–715.

Daily Telegraph, September 5. "A Bit of Old London," reminiscence of Ruskin in a letter by Arthur Severn.—XXXIV. 721.

Bosanquet. *A History of Æsthetic. By Bernard Bosanquet, M.A.* London: Swan Sonnenschein & Co.

An interesting examination of Ruskin's contributions to the theory of Æsthetic, pp. 445–454. "It is not too much to say that he like Winckelmann has given the mind a new organ for the appreciation of beauty."

Gibbins. *English Social Reformers.* By H. de B. Gibbins, M.A. London: Methuen & Co. "John Ruskin," 204–226.

Hoppin. *The Early Renaissance and other Essays on Art Subjects.* By James M. Hoppin. Boston: Houghton, Mifflin & Co.

The author (Professor of the History of Art in Yale University) avows himself in the Preface "a true disciple and ardent admirer" of R., etc., etc., while disagreeing with some of his views (*e.g.*, pp. 12, 99). On p. 50 is an appreciation of R.'s own drawings, as exhibited at Boston in 1879. "He seems to say in every sketch, 'I do not shirk work.'"

The Poets and the Poetry of the Century. Frederick Tennyson to Arthur Hugh Clough. Edited by Alfred H. Miles. Hutchinson & Co.—Ruskin, notice by W. G. Collingwood, pp. 581–588. "The Destruction of Pharaoh," p. 589. "The Avalanche," p. 590. "The Wreck," pp. 591–592. "Mont Blanc Revisited," pp. 592–593. "Mont Blanc," pp. 593–594. "Awake, awake," pp. 594–595. "Trust thou thy love," 596.

Oliphant. *The Victorian Age of English Literature. By Mrs. Oliphant and F. R. Oliphant.* London: Percival & Co. "John Ruskin," vol. ii. pp. 214–228.

Ritchie. *Records of Tennyson, Ruskin, and Browning.* By Anne Ritchie. London: Macmillan & Co. "John Ruskin," pp. 59–153.—For collation of Ruskin letters, see XXXVII. 724; the book also includes Ruskiniana, quoted, II. xx. *n.*, XXIV. xxxii.–xxxiii., XXXIV. 717, 722, 727, XXXV. lv.

Scott. *Autobiographical Notes of the Life of William Bell Scott.*—For a letter from Ruskin, see XV. 493; Ruskiniana cited, *ibid.*

Thoreau. *Autumn: From the Journal of Henry D. Thoreau.* Edited by H. G. O. Blake. Boston: Houghton, Mifflin & Co.

Thoreau's criticism of *Modern Painters* (pp. 76, 160) may be cited: "I am disappointed at not finding it a more out-of-door book, for I had heard that such was its character. . . . Although the work betrays that he has given close attention to nature, it appears to have been with an artist's and critic's design."

1893

The Young Man, February. "How we study Ruskin at 7 A.M., an Interview with Dr. Clifford," by Percy L. Parker.

An account of a "Ruskin Class" at Westbourne Park Chapel.

Pall Mall Gazette, May 5. "Mr. Ruskin's Life and Works," by Leslie Stephen. Review of W. G. Collingwood's book (see above, p. 115).

Great Thoughts, May 13, 27, June 10, 24, July 15, August 19, 26, September 9, vol. 19, pp. 141–142, 181–182, 221–222, 265–266, 324–325, 359–360, 415–416, 435–436, 475–476. "John Ruskin on Education," by William Jolly.

Afterwards collected: see above, p. 32.

Great Thoughts, August 19, "Modern Seers. IV. John Ruskin," by L. D. B. pp. 419–420.

The New York *Independent*, May 18. "The New Poet Laureate."

An appreciation of Ruskin, founded on a report that Mr. Gladstone had appointed Ruskin to succeed Tennyson—"something more than a happy hit; so audacious as to be very nearly a stroke of genius." On this subject, see XXXVI. lxxxv. *n.*

Church Quarterly Review, July, vol. 36, 439–463. "John Ruskin."—A review of W. G. Collingwood's *Life*.

Good Words, July, 477–481. "Mr. Ruskin's Titles," by Mrs. E. T. Cook.—Referred to, XVII. lxv.

The Young Woman, August, vol. i. 373–376. "Ruskin's Ideal Woman," by W. J. Dawson.

The Nation (New York), August 31, vol. 57, 159–160. "Ruskin as Expounded by a Ruskinian." (A review of W. G. Collingwood's *Life*.)

Phrenological Magazine, September, October, 362–370, 412–417. "John Ruskin," by Jessie A. Fowler.

The Young Man, October and November, vol. 7, pp. 327–331, 380–383. "John Ruskin: the Man and his Message," by W. J. Dawson.

On p. 328 is inserted a facsimile of Ruskin's contribution to the *Young Man* (dated Brantwood, 3rd June, '87), XXXIV. 609.

The Nation (New York), December 14, vol. 53, 447. "Mr. Stillman and Mr. Ruskin." A letter from W. J. Stillman, containing an account of Ruskin's loan as referred to in XVII. 477.

Davidson. *Sentences and Paragraphs. By John Davidson.* London: Lawrence and Bullen. "Ruskin's Poetry," pp. 24–27.

"In R.'s poetry there is much less of himself than young writers of capacity usually contrive to put into their early work."

Hare. *The Story of Two Noble Lives.* By Augustus J. C. Hare. 3 vols. London: G. Allen.

Reminiscences, etc., of Ruskin, in vol. ii. pp. 478–479; vol. iii. pp. 240, 251 (quoted, XVI. xvii.), 254, 255, 257, 261, 310 (quoted, XV. xvi.–xvii.).

Raymond. *The Genesis of Art-Form: an Essay in Comparative Æsthetics.* By George Lansing Raymond. New York: Putnam.

An essay in which the points and illustrations are often borrowed from Ruskin (esp. *Elements of Drawing*): see pp. 31, 32, 69, 122–123, 130, 160, 174 (where the reference to "Ruskin's 'Winkleman's Ancient Art'" is cryptic), 203, 216, 219, 246, 282.

1894

London Quarterly Review, January, vol. 81, 265–286. "John Ruskin: a Study in Development."

National Review, February, vol. 23, 823–834. "Mr. Ruskin in relation to Modern Problems," by E. T. Cook.

The Young Woman, February, vol. 2, 161–162. Illustrated interview with John Strange Winter (Mrs. Stannard).

This interview contains some reminiscences of Ruskin; also the following, in connexion with Ruskin's letter to the *Daily Telegraph*, January 9, 1888, "Ceasing to be English" (XXXIV. 613):—

One day (at Sandgate) he said: "I am going to write another letter to the *Telegraph*, which will wake people up, and I want you to get me some statistics about the armament of the British troops, about the bayonets that twisted and the swords that snapped. I also want you to give me your ideas about the death of the Prince Imperial." Mrs. Stannard did not give the statistics, and the letter was not written.

McClure's Magazine (New York), March, vol. 2, 316–317. "John Ruskin at Home," by M. H. Spielmann.

London, April 19. "What Londoners read."

An article founded upon inquiries made at the Free Public Libraries in London. "We are glad to record that the democracy believes in Ruskin. With all works which appertain to art it is Ruskin first and the rest nowhere. Some of his works are as seldom 'in' as the best known novels. . . . If we were to say who was the most popular author in political economy and sociology, it would be Ruskin."

Goodwill, May, 88–89. "Social Heroes, John Ruskin," by E. T. Cook, with portrait (Elliot & Fry).

The Pelican Record (C.C.C. Oxon.), June, December, vol. ii. Ruskin at Corpus, pp. 101–107 (by J. W. Oddie), 134–137 (by Charles Plummer).—Quoted, XX. xxxvii., xxxviii.

The former article was largely quoted in the *St. James's Gazette*, October 4.

Scottish Review, July, vol. 24, pp. 21–44. "Mr. Ruskin as a Practical Teacher," by M. Kaufmann.

The Young Man, July, p. 227. "A Talk with Mr. Ruskin," on Scott's manuscript.—XXXIV. 726.

Good Words, August, 538–540. "Ruskin Mania," by Mrs. E. T. Cook.

Critic (New York), August 18, N.S., vol. 22, 104–105. Review of *Letters to a College Friend.*

Critic (New York), August 25, N.S., vol. 22, 115–117. *Corrected Impressions* (Saintsbury) : see below, p. 166.

Spectator, September 1, vol. 73, 272–273. Review of *Letters to a College Friend.*

Saturday Review, September 8, vol. 78, 274. "Ruskin First and Last." A review of *Letters to a College Friend* and *Verona and other Lectures.*

Revue des Deux Mondes, October 1, 4th period, vol. 125, 562–596. "La Peinture Anglaise Contemporaine, I. Ses Origines Pré-Raphaélites," by Robert de la Sizeranne. Notice of Ruskin, 572–576.

The Morning Call (San Francisco), 1894. "Ruskin at Home: how two Californians were entertained," by H. S. Allen.

A glimpse of Ruskin in his latest years. "He took our hands gently, and his clear blue eyes seemed very kindly and full of interest, though he did not speak."

Artist, Nov. A pencil drawing by Ruskin of the "Bridge on the Reichenbach" (Plate 14 in this volume), with an editorial note on it, p. 398.

Westminsier Budget, October 21. "Mr. Ruskin at Brantwood."

A similar glimpse—of Ruskin walking out.

British Weekly, 1894:—

"Mr. Ruskin has occupied a part of his time lately in the perusal of Mr. S. R. Crockett's *The Stickit Minister*—the idioms with which the work abounds doubtless proving rather difficult of enunciation to the friends who usually read to him—and has written an appreciative and friendly letter to the author."

Hutton. *Criticisms on Contemporary Thought and Thinkers selected from the "Spectator."* By Richard Holt Hutton. 2 vols. London: Macmillan.

In vol. ii., "Mr. Ruskin on Wordsworth" (1880), pp. 106–113. "Mr. Ruskin on Nature and Miracle" (1873), pp. 114–120. The papers had previously appeared in the *Spectator* (above, pp. 148, 144).

Marks. *Pen and Pencil Sketches. By Henry Stacy Marks, R.A.*—For collation of letters from Ruskin, see XXXVII. 681; for Ruskiniana cited, see General Index (Marks).

Slater, J. H. *Early Editions: a Bibliographical Survey of the Works of Some Popular Modern Authors.* Ruskin, pp. 219–248.

1895

Nineteenth Century, May, vol. 37, 734–747. "A May Queen Festival, with Letters from Mr. Ruskin," by Rev. J. P. Faunthorpe.—For collation of the letters, see XXXVII. 648.

Magazine of Art, June, 295–299. "Francesca Alexander, and *The Roadside Songs of Tuscany*," by M. H. Spielmann.—Letter from Ruskin, XXXII. xxi. Otherwise quoted, xix., xx., xxi.; drawing of "Santa Rosa" (296), XXXII. Plate 26.

The Young Man, July, 220–221. "Some Reminiscences of John Ruskin," by Egbert Rydings.—For Ruskin letters, see XXXVII. 699; reminiscences (repeated, from *The Young Man*, in *The King*, January 27, 1900), XXXIV. 717.

Temple Bar, August, pp. 515–522. "Slight Recollections of Three Great Men" [Ruskin, J. C. Adams, J. S. Blackie], by Henriette Corkran. Reprinted in a book, see below, p. 182.—Quoted, XXXIV. 663–664.

South Place Magazine: a Monthly Record of the Work of the South Place Ethical Society, September, vol. i. 53–55. Report of a discourse on Ruskin by E. T. Cook.

Nineteenth Century, October, vol. 38, 561–575. "Ruskin as Master of Prose," by Frederic Harrison.—Quoted, *see* General Index.

Reprinted in *Tennyson . . . and other Literary Estimates* (below, p. 170).

Leisure Hour, vol. 44, 762–764. "The Picture Galleries of the Memory," by the Rev. F. A. Malleson.

Description of "a walk with Mr. Ruskin" (*cf.* XXXIV. 216 *n*). Mr. Malleson describes the Professor rushing in from the kitchen with his usual affectionate greeting, but without his coat, and with traces of flour whitening his clothes. He had been engaged *more suo* in a study of contorted strata in great rocks and in little agates by means of alternate layers of cochineal-stained pink and white pie paste, which being rolled tightly down in three successive layers, were then compressed laterally and cut across with a sharp knife."

Nineteenth Century, December, vol. 38, 958–974. "Unto this Last," by Frederic Harrison.

Reprinted in *Tennyson . . . and other Literary Estimates.*

Revue des Deux Mondes, December 1. See above, p. 117.

Strand Magazine, December, 669–680. "The Handwriting of John Ruskin," by J. Holt Schooling.—For collation of Ruskin letters, see XXXVII. 728. In the list there given, No. 3 is the upper subject on Plate XVI. in this volume; No. 14 is given on p. 2 above; No. 21 (of which the original drawing has now been traced) is Plate IV. in this volume.

Arnold. *Letters of Matthew Arnold, 1848–1888. Collected and arranged by George W. E. Russell.* 2 vols. London: Macmillan.

References to, and reminiscences of, R., in vol. i. pp. 51, 128, 196, 200, 239; vol. ii. 141.

Degeneration. By Max Nordau. Translated from the second edition of the German work. London: Heinemann.

Ruskin ("a Torquemada of æsthetics"), pp. 77–84.

Linton. *Memories. By W. J. Linton.* London: Lawrence & Bullen.

"Ruskin I saw but once,—in the shop of Ellis, the bookseller: a very pleasant meeting. The purchase of Brantwood was pleasantly arranged in a couple of letters. But I knew of him not only through my admiration for his writings (admiring him as the Poet, beyond all verse-makers of his time) . . . but farther as a man of the noblest nature" (p. 166).

Nettleship. *Lectures and Essays. By Henry Nettleship. Second Series.* Oxford: Clarendon Press.

A reference to R., on p. 240, and his "violent aversion to physical science"—a statement that requires qualification.

Dante Gabriel Rossetti: His Family Letters. With a Memoir.—For collation of letters from Ruskin, see XXXVII. 695. The book contains also several Ruskiniana; for citations, see General Index (Rossetti).

Saintsbury. *Corrected Impressions: Essays on Victorian Writers.* By George Saintsbury. London: Heinemann.

Ch. xxi., Mr. Ruskin, 198–208.
Ch. xxii., "Mr. Ruskin (concluded)," 209–218. These interesting papers had previously appeared in the New York *Critic*. Mr. Saintsbury selects *Stones of Venice* as "*the* book of descriptive prose in English, and all others toil after it in vain."

Sizeranne. *La Peinture Anglaise Contemporaine.* Par Robert de la Sizeranne. Paris: Hachette. ("Ouvrage couronné par l'Académie.")

An appreciation of Ruskin, pp. 25–35, 49–52. In the English translation (by H. M. Poynter: Constable, 1898), pp. 20–30, 46–52, and at p. 49 R.'s pencil-drawing of a bridge on the Reichenbach is introduced: see below, p. 276.

1896

The Young Man, February, p. 41. "A Talk with Sir Arthur Arnold" contains a reminiscence of Ruskin.—XXXIV. 724.

The Artist, May, 212–217. "Ruskin under the Two-fold Aspect of Artist and Critic," with the following illustrations:—

A Turret (213).—Plate 17 in this volume.
In the Tyrol (215). ,, 14 ,, ,,
Mont Pilate (215). ,, 13 ,, ,,

Revue des Deux Mondes, June 1. See above, p. 117.

The Commonwealth, July, vol. i. 243–244. "John Ruskin, by Canon H. S. Holland, with Hollyer's portrait.—Quoted, XXXV. lxxvi.

Scribner's Magazine, July 1896. "Some Portraits of J. M. W. Turner," by Cosmo Monkhouse.

This includes a statement by Ruskin, printed in XIII. 581.

The Canadian Magazine (Toronto), November, vol. 8, pp. 45–54. "John Ruskin as a Political Economist," by W. J. Lhamon, M.A.

Brewster. *Studies in Structure and Style.* By W. T. Brewster. New York. *Crown of Wild Olive* analysed, pp. 154–171, 271–275.

Etchings from Nature and Imagination, by George R. Jesse (Hanbury, Macclesfield). Ruskin: "I have again and again taken up your etchings. They are full of power." (From an advertisement of the book.)

Hare. *The Story of my Life.* By Augustus J. C. Hare. 6 vols. London: G. Allen.

Reminiscences, etc., of Ruskin, in vol. ii. pp. 107–109 (quoted, XVI. xl.), 277, 484 (a reference to Ruskin's attending spiritualistic *séances* in 1865).

The Pensées of Joubert, selected and translated, by Henry Attwell (George Allen, 1896). "Mr. Ruskin, in a letter to Professor Attwell, says: 'These *Pensées* are out and out the wisest and most precious I've ever seen in print'" (p. viii.).

Middlemiss. *A Modern Prophet and his Message: John Ruskin.* By Rev. J. T. Middlemiss, North Bridge Street Church, Sunderland. Sunderland: Smith and Taylor.—An 8vo pamphlet, pp. 8.

Muther. *The History of Modern Painting. By Richard Muther.* 3 vols. London: Henry & Co.

Vol. ii. ch. xxix. ("Realism in England") discusses "the importance of Ruskin," pp. 562, 572–575.

J. Ruskin

Vaus & Crampton, Sc.

Roofs and Trees

From the drawing in the possession of Prof. Stephenson

Nicoll. *Literary Anecdotes of the Nineteenth Century: Contributions towards a Literary History of the Period, Vol. ii. Edited by W. Robertson Nicoll and T. J. Wise.* Hodder & Stoughton.

This volume contains—(1) pp. 1–46, the letters to F. D. Maurice on *Sheepfolds*, with various connecting and explanatory matter (see XII. 514, 515); (2) p. 448, the letter to A. Ireland on Emerson (XXXIV. 563).

1897

Revue des Deux Mondes, March 1, April 15. See above, p. 117.

Leisure Hour, March, pp. 289–296. "Ruskin's Social Experiment," by Blanche Atkinson. Reprinted as a pamphlet (above, p. 117).

Great Thoughts, April 3, vol. ix. 3–10. "Celebrities of the Victorian Era. John Ruskin," with a portrait.

The Arena (Boston, Mass.), July 1897, vol. 18, pp. 70–78: "John Ruskin, a type of twentieth-century manhood," by B. O. Flower.

Artist, July, "Special Nature Number"; Ruskin, 331–346, by Aubyn Trevor-Battye. This includes reproductions by half-tone process of several drawings by Ruskin at Oxford, which are given by other methods in this edition, thus:—

Frontispiece, "Niche, Tomb Can Signorio."—XXI. 30.
Fribourg (opp. 331).—V. xxxiv.
Bramble (331).—XXI. 232.
Oxford Ivy (331).—XIX. 377.
Paper Nautilus (333) and Velvet Crab (334).—XXI. 92.
Tree Growth, two drawings (335).—XXI. 296.
Sea-horse of Venice (336).—IV. 154.
Stone-pines at Sestri (337).—IV. 346.
Moss and Wild Strawberry (338).—XXI. 34.
Gneiss at Glenfinlas (339).—XII. xxvi.
Morning at Vevay (340).—V. xviii.
Landscape Composition (341).—Plate IX. in this volume.
Gloucester (opp. 342).—XXI. 193.
A Landscape (343).—XXI. 301.
Valley of Geneva (344).—XXI. 101.
Partridge (345).—XXI. 226.
Fleur de Lys (346).—XXI. 76.

The statement in the article that "The *Artist* has the unique honour of being the very first" to reproduce drawings in the Ruskin Drawing School was incorrect, several of them having been included (by autotype process) in E. T. Cook's *Studies in Ruskin* (1890).

Good Words, August, 547–551. "A Memorable Art Class," by Thomas Sulman. An account of Ruskin at the Working Men's College.—Quoted, V. xxxix.-xl.

The Century Magazine, September, vol. 54, p. 715. "Ruskin," a sonnet, by R. R. Bowker.

La Revue Générale (Brussels), October, vol. 66, pp. 49–64, 65–80, "John Ruskin, Les Primitifs Italiens, Les Gothiques et la Renaissance"; November, "John Ruskin et l'Art Anglais" (both articles illustrated), by Arnold Goffin.

St. James's Gazette, November 9. "A French Critic on Ruskin," by Edmund Gosse. A review of M. de la Sizeranne's *Ruskin et la Religion de la Beauté*.

The Letters of Elizabeth Barrett Browning. Edited with biographical additions by F. G. Kenyon. 2 vols. London: Smith, Elder & Co.

Letters to Ruskin, ii. 190, 198, 214, 216, 299, 302, 315. Frequent references to him in other letters. See in XXXVI. various notes to letters from Ruskin to her.

Engel. *Geschichte des Englischen Litteratur. Von Eduard Engel.* Leipzig: Baedeker. "John Ruskin," pp. 522–527.

Pp. 479–482 in the English translation of 1902. "Ruskin is the Englishman's Winckelmann and Lessing in one. He is also to be considered as England's seer, her faithful, intellectual Eckart. He also reminds us of Tolstoi: England's modern ethical movement culminates in R. The work of his life has been enormous; in bulk it resembles Goethe. At the same time he is no mere scribbler; he has never written anything worthless or unimportant."

Fowler. *Nineteenth Century Prose* ("Literary Epochs Series"). By J. H. Fowler. A. & C. Black (2nd ed., 1902).

An analysis of Ruskin's style, with notes and illustrative extract from *Seven Lamps*, 108–126, 130–131.

Life and Letters of Benjamin Jowett, by Evelyn Abbott and Lewis Campbell: John Murray, 2 vols.—Conversation with Ruskin at Brantwood (ii. 257), XXXIV. 664; other reminiscences (ii. 75), XX. xxx., XXXIII. lv.

Library of the World's Best Literature, Ancient and Modern. Edited by Charles Dudley Warner. Vol. xxi. New York: Peale & Hill.

The frontispiece is from Elliott & Fry's photograph (with beard). "John Ruskin," by John C. Van Dyke, 12,509–12,516; extracts from his books, 12,516–12,562.

Métin, Albert. *Le Socialisme en Angleterre.* Ch. iii., "Littérature, Art et Socialisme," Ruskin, pp. 74–82.

Muir. *Ruskin Revised and other Papers on Education. By R. J. Muir, H.M. Inspector of Schools.* Edinburgh: Oliver & Boyd.

Alfred Lord Tennyson. A Memoir by his Son.—For collation of letters from Ruskin, see XXXVII. 701; other Ruskiniana cited, XXXVI. xl.

Die Wahrheit (Stuttgart), vol. 6, 202–212. "Carlyle und Ruskin," by J. Feis.

1898

Review of Reviews, January, vol. 17, 12–25. "John Ruskin: Poet, Painter, and Prophet," by Lucking Taverner, with portraits (from photographs) and other illustrations; also facsimile of Ruskin's letter to the *Pall Mall Gazette* dated 24 Feb. '85 (XXXIV. 579).

Century Magazine, February, vol. 55, 590–594. "Ruskin as an Oxford Lecturer," by James Manning Bruce, with a portrait.—Quoted, XX. xxiv., XXII. xli., 492.

Economic Journal, March, 28–36. "Lessons from Ruskin," by C. S. Devas.—Noticed, XVII. cvi.

Literature, March 26, vol. 2, 350. Notice of *Lectures on Landscape.*

Atalanta, May, vol. 11, 461–466. "The Ruskin Museum," by Dudley Lewin.

Réforme Sociale: Bulletin de la Société d'Economie Sociale (Paris), May 16, vol. 35, 823–825. "Ruskin et la réforme Sociale par l'Esthétique." Baron J. Angot des Rotours.

Spectator, June 11, vol. 80, 833–834. Review of *Lectures on Landscape.*

Illustrated London News, June 18, vol. 118, 896. Review of *Art* and *Pleasures of England.*

Commonwealth, July, 211–213. "Gladstone and Ruskin," by Canon H. S. Holland.

Reviewed with some corrections and additions in the *Daily News*, July 4 (by E. T. Cook).

Revue Blanche, July 1. "L'Éducation de l'Oeil," by Paul Signac. An interesting notice of Ruskin and the Neo-Impressionists, pp. 358–361.

Wesminster Review, October, vol. 150, 413–414. "The State and its Subjects," by G. W. Mansfield.

A discussion *inter alia* of R.'s suggestions in *Unto this Last.*

Academy, October 8, vol. 55, 35–36. "Academy Portraits—XXXVIII. John Ruskin," article and Hollyer's portrait.

St. Nicholas (New York), November, vol. 26, 82–83. "An Author worth Knowing" (extracts, etc., from *Sesame and Lilies*), by Christopher Valentine.

Academy, November 19. A Reminiscence of Ruskin.—XXXII. 535.

Scribner's Magazine, December, 659–673. "John Ruskin as an Artist," by M. H. Spielmann.—Quoted, XXXVII. 453 *n*. The illustrations were as follow:—

Ruskin from a photograph by J. M'Clelland, July 17, 1897 (p. 659).
Sketch at Venice (p. 660).—XXIV. xl.
Casa Contarini (p. 661).—III. 212.
"Study of Wood and Sky" (p. 662).—XXXV. Plate xxviii.
Vesuvius (p. 663).—XXXV. Plate xiv.
Turrets of a Castle (p. 664).—Plate xvii. in this volume.
The Matterhorn (p. 665).—VI. Plate xxxviii.
Rock and Trees (p. 666).—XXXVI. Plate xvii.
Glenfinlas (really "Rock at Killiecrankie"; p. 667).—VII. Plate A.
Near Bellinzona (p. 668).—XXXVI. Plate xvi.
Peacock's Feather and Plumes (p. 669).—XV. Plate v. (p. 411), XXV. Plate v.
Abbeville (p. 670).—XIX. Plate viii.
Silver Penny (p. 671).—XXX. Plate xxxvii.
Oak Spray (p. 671).—XIV. Plate xxii.
Carpaccio's St. George (p. 672).—XXIV. Plate lx.

Clark. *A Study of English Prose Writers: a Laboratory Method. By J. Scott Clark.* New York: Scribner.

Biographical Outline, pp. 648–656; Bibliography on Ruskin's style, 656–658; then (658–692) extracts from various authors on R., cited under heads ("Descriptive Power," etc.), with illustrative extracts from R.'s own works.

Gosse. *A Short History of Modern English Literature. By Edmund Gosse.* London: Heinemann. "Mr. Ruskin," 356–358.

Max Müller. *Auld Lang Syne. By the Rt. Hon. Professor F. Max Müller.* London: Longmans.

Recollections of R., pp. 126–132. Quoted, XX. xxxvii., xxxviii.

C. H. Spurgeon: an Autobiography. Vol. ii., 1898, 287–288, 289–290; Vol. iii., 1899, 195–196. Conversations with Ruskin.—XXXIV. 659, 660.

Life and Letters of Edward Thring. By G. R. Parkin.

At vol. ii. 245–246 is Thring's appreciation of Ruskin: see V. lx.-lxi.

Beilage z. Allgemeinen Zeitung (Munich), No. 116. "John Ruskin."

1899

Leisure Hour, February, vol. 48, 224–229. "Mr. Ruskin: a Life of Eighty Years," by S. G. Green.

Daily Chronicle, February 8. "John Ruskin, 1819–1899," by Frederic Harrison.

Reprinted as chap. iv. ("Ruskin's Eightieth Birthday") in *Tennyson, Ruskin, Mill* (see next page).

Daily Chronicle, February 8. "A Word with Ruskin," at Sallenches in 1888.—XXXIV. 674–676.

Daily News, February 8. "Mr. Ruskin and his Work: a Personal Reminiscence."—Quoted, XXXIV. 727.

The Outlook, February 11. "John Ruskin in the 'Eighties" [by L. Allen Harker].—For collation of Ruskin letters in this article, see XXXVII. 659; reminiscences quoted, XXXV. xxv.

Liverpool Daily Post, March 4. "Mr. Ruskin at Home," by W. H. B.

Le Figaro, March 29.

An amusing, but imaginary, account of Brantwood. Translated in *St. George*, vol. ii. p. 158.

Humanitarian, May, vol. 14, 372–373. "Ruskin's *Unto this Last*," by the Baroness Augusta von Schneider.

The Independent, May 11. Ruskin on American piracies.—XXXIV. 728.

World-Wide Magazine, June, 261–268. "A Modern Utopia," by Harold J. Shepstone. A description of "Ruskin, Tennessee."

The Outlook, June 10. "Memories of Ruskin" [by L. Allen Harker].—Conversations quoted, XXXIV. 724, 727.

The Nation (New York), July 6, vol. 69, p. 9. "Ruskin and Millais," a letter from W. J. Stillman.

Of some biographical importance.

Manchester Guardian, August 19. "Mr. Ruskin at Home, Evening Days at Brantwood."

"If the day is very fine and warm, Mr. Ruskin is taken to his favourite place of retreat. This is a seat which he himself had constructed on the shore of the lake. It is on a slight eminence, in a little cove or bay, and commands an extensive prospect."

Political Science Quarterly (New York, Columbia University), September, vol. 14, 553–554. "John Ruskin, Social Reformer," by John Graham Brooks.—A notice of J. A. Hobson's book so entitled (above, p. 117).

The Outlook, October 21, 379–380. "John Ruskin in the 'Eighties" [By L. Allen Harker]—includes some Ruskin letters, XXXVII. 659; reminiscences quoted, XXXIV. 722.

Arena (New York), November, vol. 22, 630–643. "Ruskin's Education," by Alice Hyneman Sotheran.

Revue des Deux Mondes, December. Notices of R. in a review of European Literature, by M. Brunetière, 653, 668.

Dawson. *The Makers of Modern Prose: a Popular Handbook to the Greater Prose Writers of the Century. By W. J. Dawson.* London: Hodder & Stoughton. "John Ruskin," pp. 256–275.

Das Neunzehnte Jahrhundert in Bildnissen Herausgegeben von Karl Werckmeister. Berlin. Vol. ii. pp. 264–266, "John Ruskin," by S. Saenger. Photograph (Barraud's), No. 195.

Die Neue Zeit (Stuttgart), Jahrgang 17, band i., pp. 791–796. "Die Ruskin Co-operative Association und deren Hochschule für Sozialismus," by Franz Paetow.

An account of Ruskin, Tennessee.

George Harley, F.R.S. The Life of a London Physician.—For Ruskin's letters, see XXXVII. 662. Ruskiniana, cited, XXVI. lxii.-lxiii.

Harrison. *Tennyson, Ruskin, Mill, and other Literary Estimates.* By Frederic Harrison. London: Macmillan & Co.

Ch. II., "Ruskin as Master of Prose," 51–70, reprinted from the *Nineteenth Century* (above, p. 165).
III., Ruskin as Prophet, a Dialogue, 77–104, reprinted from the same.
IV., Ruskin's Eightieth Birthday, 105–110, reprinted from the *Daily Chronicle* (above, p. 169).

Henry George Liddell: a Memoir.—For collation of letters from Ruskin, see XXXVII. 675; for Ruskiniana cited, see General Index (Liddell).

Millais. *The Life and Letters of Sir J. E. Millais. By his son, J. G. Millais.*

This book contains, besides numerous extracts from Ruskin's criticisms, an account of Millais's visit to R. at Glenfinlas (1853), vol. i. 195 *seq.*

Ruskin, Rossetti, and Pre-Raphaelitism.—For collation of letters from Ruskin, see XXXVII. 695. The volume contains also several Ruskiniana; for citations, see, *e.g.*, XXXVI. xliv.

Winchester. *Some Principles of Literary Criticism.* By C. T. Winchester. New York: Macmillan Co.

R. often quoted; also particular passages referred to, as instances of vividness (p. 320), interpretative imagination (327), energy (331), unity and method (333).

Bayreuther Blatter, 78–84. "Kunstideal nach Ruskin," by A. Lill von Lilienbach.

Das Litterarische Echo (Berlin), No. 9, "John Ruskin," by Ed. Engel.

Wiener Rundschau (Leipzig), 156–158. "John Ruskin," by W. Schölermann.

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January 22. Ruskin died on Saturday, January 20, and the daily papers of Monday, January 22, contained obituary notices, leading articles, etc. On following days there was discussion as to his place of burial. It is needless to enumerate all the articles and notes; among the more considerable biographies, appreciations, etc., were the following:—

Christian World, reminiscences "From a Lady Disciple": for some extracts from letters, see Addenda, below, p. 331.
Daily Chronicle, a full memoir; also "interview with his old coachman," quoted XXXIV. 718.
Daily News, memoir [by E. T. Cook].
Daily Telegraph, memoir by H. D. Traill.
Manchester Guardian, memoir [by E. T. Cook].
Temps (Paris), by M. Abel Chevalley: "With R. disappears one of the great intellectual and moral forces of the present age. He represented an aggregate of philosophical and social tendencies of which the influence was immense on the thought and life of England and the world during the last half of the nineteenth century. It was in very truth a religion which he founded—a religion not so much of beauty as of harmony, the virtues of which cannot but be social."
Times, memoir; leading article, extract IV. xlvii. *n.*

St. James's Gazette, January 23. The following anecdote of Ruskin:—

"About the middle of the seventies, 1875 or 1876, an elderly gentleman, passing through the picturesque little town of Ashbourne, Derbyshire, paid a visit to its fine old parish church. The sexton, who was dusting the seats (it was a Saturday afternoon), was somewhat alarmed by the visitor's sharply calling his attention to a very fine lancet window in the chancel. 'Look at that window,' he cried; 'it's positively shameful! It's disgraceful!' The poor man was staggered for the moment. He stammered out, 'I keep 'em as clean as I can, sir, but the old vicar as put in them windows told me not to meddle with the painted glass for fear I should damage 'em!' 'Your old vicar ought to have been ashamed of himself,' said the stranger, 'for putting in such a ghastly daub. Why, it would disgrace a penny edition of Jack the Giant Killer!' The subject of the window was David and Goliath. In the evening the new vicar, who had just been appointed to the living, received a long letter bearing on the same topic, and also expressing the writer's disgust at finding the lovely valley through which he had travelled made hideous with the smoke and noise of 'a beastly railway engine.' The letter was signed 'John Ruskin.'"

Daily Chronicle, January 23. "Ruskin: Stories of him told by his Publisher."

Times, January 23. "The late Mr. Ruskin." An account of his last hours.—XXXV. xliv.–xlv.

Westminster Gazette, January 23. Sonnets on Ruskin by H. D. Rawnsley and Walter Crane. "John Ruskin," by a Former Pupil.—Quotation from the latter, XV. xxi.–xxii.

Westminster Gazette, January 24. "John Ruskin: Reminiscences by a Worker in his Museum," by Howard Swan.—Quoted, XXX. xlii., xliv., xlv.; XXXIV. 718.

Westminster Abbey. Order of Service, January 25. Quarto, on a fly-sheet, surrounded by a black border. Headed, "Westminster Abbey. Memorial Service for the late John Ruskin, D.C.L., on Thursday, January 25th, 1900, at one o'clock."

The anthem was Mrs. Browning's "He giveth His Beloved Sleep"; the hymn, "Now the labourer's task is o'er."

The Nation (New York), January 25, vol. 70, 66–68. A notice of Ruskin.

January 26. Ruskin was buried at Coniston on Thursday, January 25, the memorial service at Westminster Abbey being held at the same time. The daily papers contained notices of one or other or both of the services.

January 27 (Saturday). The weekly papers contained notices of Ruskin, and appreciations of his life and work. Here, again, it is needless to enumerate them all; among them may be mentioned:—

Academy, various notes, and a facsimile of five lines of the MS. of "The Black Arts."
Black and White, by May Bateman. For collation of Ruskin letters in this article, see XXXVII. 620; reminiscences, XXXIV. 716–717.
Clarion, by "Nunquam" (R. Blatchford).
Graphic, by M. H. Spielmann.
The King, Ruskiniana, quoted XXXIV. 717.
Outlook, "Some Ruskin Memories," by L. Allen Harker: for the letters contained in the article, see XXXVII. 659.
Review of the Week, "The Genius of Ruskin," by H. P. Horne.
Speaker, by J. Comyns Carr.

British Medical Journal, January 27. "Mr. Ruskin's Illness described by himself," by H., p. 225. "H." was possibly Dr. Harley. This curious piece is as follows:—

"During my first illness of wild delirium—for I have had several such attacks, but the first was by far the worst—the voice of the fowls was an inexpressible terror to me. Ridiculous as it may seem, my madness took the form of my ever being in conflict, more or less personal, with the Evil One. I had at that time an old peacock who was good for nothing—and bad for very much; for at that season of the year the weather was abominable, and he was for ever foretelling rain with his ugly, croaking voice. I was lying ill upstairs, and so quickly flew my thoughts (I have since in my subsequent attacks, which were much less severe, been able to verify this extraordinary psychological fact, which proves how the Creator of all can subdivide time infinitesimally) that every time he croaked I thought I was in a farmyard and that I was impelled by the tyrant Devil to do some fearful wrong, which I strove with all my might and main to resist. But my passionate efforts were of no avail; and every time I did the wrong I heard the voice of the Demon—that is, the peacock—give forth a loud croak of triumph. And this was more terrible than I can express in words.

"In the first instance, when the illness first came upon me, I seemed to be aware of what was about to happen. I became powerfully impressed with the idea that the Devil was about to seize me, and I felt convinced that the only way to meet him was to remain awake waiting for him all through the night, and combat him in a naked condition. I therefore threw off all my clothing, although it was a bitterly cold February night, and there awaited the Evil One. Of course, all this now seems absurd and comical enough, but I cannot express to you the anguish and torture of mind that I then sustained. I walked up and down my room, to which I had retired about eleven o'clock, in a state of great agitation, entirely resolute as to the approaching struggle. Thus I marched about my little room, growing every moment into a state of greater and greater exaltation; and so it went on until the dawn began to break, which, at that time of year, was rather late, about half-past seven o'clock. It seemed to me very strange that that, of which I had such a terrible and irresistible conviction, had not come to pass.

"I walked across towards the window in order to make sure that the feeble blue light was really the heralding of the grey dawn, wondering at the non-appearance of my expected visitor. As I put forth my hand towards the window a large black cat sprang forth from behind the mirror! Persuaded that the foul fiend was here at last in his own person, though in so insignificant a form, I darted at it, as the best thing to do under the critical circumstances, and grappled with it with both my hands, and gathering all the strength that was in me, I flung it with all my might and main against the floor. . . .

"A dull thud—nothing more. No malignant spectre arose which I pantingly looked for—nothing happened. I had triumphed! Then, worn out with bodily fatigue, with walking and waiting and watching, my mind racked with ecstasy and anguish, my body benumbed with the bitter cold of a freezing February night, I threw myself upon the bed, all unconscious, and there I was found later on in the morning in a state of prostration and bereft of my senses.

"I lay like that for a fortnight, during which I was in a state of wild delirium, and when at last I began to regain consciousness, the most fearful thoughts took possession of me. Demons appeared to me constantly, coming out of the darkness and forming themselves gradually into corporeal shapes, almost too horrible to think of. But even worse and more torturing than these were the fantastic, malignant, and awful imps and devils and witches that formed themselves out of various articles in the room. The knob

on the top of one of the bedposts of my little bedstead was continually turning into a leering, gibbering witch; and so forcibly did the likeness burn into my mind that I have since sketched the Old Lady. I will show her to you later on.

"There is a marvellous fact in connection with my illness which I believe is common to all who have suffered from the same disease; while all ugly things assume fearfully and horribly hideous forms, all beautiful objects appear ten times more lovely. Thus my Turner drawings, of which there are about a score upon the walls, and which are absolutely perfect as they are, seemed a thousand times more lovely, the colours brighter, and they looked in their splendour more like pictures of Heaven than of earth. The same applies to pretty patterns in materials, such as the borders on my window-curtains, or the wall-paper."

"May not this in some degree have been due to your æsthetic sense being more highly developed than most people's?" I asked.

"No; I am persuaded it is not," he replied. "It affects every one alike. In the other attacks, which, as I told you before, were not so severe, I always knew what was coming; and whilst they were upon me, I could examine and analyse their nature, as if I were carrying out an independent investigation; and, observe, in every case these illnesses have been brought on not by overwork, as many have supposed, but by acute mental suffering or misfortune."

"I have sometimes wondered," proceeded Mr. Ruskin, more slowly, and seeming to weigh his thoughts as he spoke, "whether the peculiar habit of some persons who are for ever striving to find a resemblance, or fancy they do, between what they see and something quite different, which they ought not to be thinking about at all, if they would only rightly understand what they are looking at, can be a variation in a mild form of this disease, or whether it is merely the natural perversity of their foolish dispositions. Shakespeare evidently understood the symptom when he placed that wonderful touch of Nature in poor Hamlet's mouth. Yet entirely healthy persons sometimes make a practice of it. Why, when I took my two little wards on a tour through Switzerland, many years ago, there was nothing they saw—neither leaf, nor stone, nor pool, nor mountain—but what in their eyes bore resemblance to some other thing which had no sort of connection with them. So strong and continuous and unbearable did this habit become that I was obliged, for my own comfort's sake, to silence my little fairies, and positively forbid them to make any more comparisons whatever. Under great and almost irresistible temptations (for them) they obeyed my order until our arrival at the Rhine Falls, at Schaffhausen, when they broke into a merry peal of laughter on instantly recognizing—as indeed we all three did on the moment—the extraordinary likeness of the centre rock to Mr. *Punch;* and as I had joined in their laughter, they forced me to rescind my order."

Fortnightly Review, February, vol. 67, 325–335. "The Ruskin Hall Movement," by L. T. Dodd and J. A. Dale.

British Weekly, February 1, vol. 27, 373. "A Visit to Ruskin in 1880," by Charles J. Guthrie (son of Dr. T. Guthrie).

Mr. Guthrie, quoting from a letter written at the time, gives the following notes of Ruskin's conversation:—(1) Remarks on the Zulu War, quoted, XXXV. 725. (2) "I told him the story of the Northern Admiral who said, referring to his son, an officer in a Southern frigate, 'I never know but every gun I fire may kill my boy.' Ruskin remarked, 'Yes, that was very dreadful, but it was very noble. He knew all that; and yet, because he thought it his duty, he fired the guns.'" (3) "Of *Uncle Tom's Cabin* he said: 'A strange commotion that book of Mrs. Stowe's made, describing nothing but how a black woman secured her freedom and safety by flying with her child to Canada. Why, in this boasted country of ours, poor women every day are much worse off. There is nothing for them but to poison their children!'" In showing his illuminated books, Ruskin "pointed out the difference between the free and bold drawing of the foreign, and the stiffness of the English. 'We have always been a stiff-necked people—hearts of oak, and frequently heads of oak, too!'" The article ends with an anecdote of Dr. John Brown and Ruskin, cited in XXXV. 723.

The Dial (Chicago), February 1, vol. 28, 73–75. "John Ruskin" (a memorial eulogy). February 16, *ibid.*, p. 113 (verses, by Lewis Worthington Smith).

Revue Blanche, February 1, vol. 21, 229–230. "Ruskin," by Gustave Kahn.

Harper's Weekly, February 3, vol. 44, p. 98. "John Ruskin." By Jeannette L. Gilder.

The writer incorrectly states that "Ruskin when in Venice made his home with an American lady, Mrs. Arthur Bronson" (for whom, see XXIV. xlii.).

Daily News, February 3. "Some Personal Memories" of Ruskin, by Hall Caine.

Literature, February 3. "Memories of John Ruskin," by Frederic Harrison.—Quoted, XIII. lii. *n.*, XXXIV. 722.

Literary World (Boston). February 3, vol. 31, 40–42. "John Ruskin."

A list of some of his writings, 40; "The Man himself" (with an absurd account of a passage in R.'s life), 41; an account, condensed from the *Cleveland* (Ohio) *World*, of a visit to Brantwood by Mrs. Sarah K. Bolton.

Scientific American (New York), February 3, vol. 82, p. 67. "John Ruskin."

"He was one of those unfortunate writers who outlive their own reputation."

Westminster Gazette, February 3. "Ruskin as a Guide to Youth," by Miss Violet Hunt.—A Ruskin letter, XXXVII. 286; reminiscences quoted, XXIII. xxv.

Times, February 9. "The Ruskin Union." Report of a lecture on Ruskin by the Rev. J. B. Booth.

Inquirer, February 10. "John Ruskin," by Henry Solly.—A reminiscence quoted, XV. xxi.

Spectator, February 19. "Ruskin and Modern Business." By W. Clarke.

Reprinted, with additions, as a pamphlet: see above, p. 118.

Westminster Gazette, February 14. "Ruskin on the Road." Reminiscences of the Hincksey diggings, etc., quoted from a diary contributed to "an Indian contemporary."

Revue des Deux Mondes, February 15, vol. 157, 935–946. "La Correspondence de Ruskin et de Rossetti," by T. de Wyzewa.—Review of *Ruskin, Rossetti, and Pre-Raphaelitism*, etc.

Rivista Politica e Letteraria, February 15, vol. x. 138–146. "John Ruskin e la sua grande parola," by A. J. Rusconi.

Daily News, February 17. "John Ruskin: Some Personal Reminiscences."—Quoted, XXXIV. 713, 722, 727.

Times, February 22. "Ruskin and Westminster Abbey." A letter from Mrs. Arthur Severn: see XXXV. xlv.

Artist, March, 371–372, 374. "The Passing of Ruskin," by "A. T.-B.," and "An Unpublished Letter on Wood-Carving" (XXXIV. 555).

Three illustrations:—p. 371, "Morning in Spring" (V. Plate A); p. 372, "Tree Growth" (XXI. 296); Dressler's Bust, p. 399.

Blackwood's Magazine, March, vol. 167, 340–354. "Mr. Ruskin." A parting kick.

The Bookman, March. "Ruskin Memorial Number." Not, however, exclusively devoted to Ruskin; containing the following Ruskiniana (repetitions from other places not included):—

Drawing of Fribourg (167).—II. Plate xxiv.

Letters from J. J. Ruskin to W. Smith Williams (p. 169). These are interesting; the date is 1856:—

"I see that you consider my son may now number his foes—*Edinburgh*, *Quarterly*, *Blackwood*, *Athenæum*,—with smaller fry, *Art Journal* and *Illustrated News*. I hope the remaining journals may neutralise the effects of these. If we put praise and abuse together, I know no writer of the day more frequently mentioned, a proof he obtains more than usual attention."

"A learned gentleman was saying lately at the Dean of Christ Church's table that Ruskin was terribly cut up in the *Edinburgh* and *Quarterly*. The Dean [Liddell] quietly

replied the *Edinburgh* article was not worth naming, and the *Quarterly* one, no man with a heart in his body could have written. . . ."

"I wonder, all things considered, at the influence of these quarterly and other Reviews. They are mere advertisements or battlefields—Macaulay *v.* Croker, and Croker *v.* Macaulay. My son values the small mention of his name by the foreigner Montalembert[1] more than all the approvals in the Reviews. He has set to work for his fifth volume, although most of the day is passed among the hills. His guide says he goes over the Alps like a chamois. The tide of adverse criticism does not overwhelm him; on the contrary, he says he will make *Modern Painters* a profitable book for you."

Ruskin at the Working Men's College (p. 171).—XXXIV. 720.

Letter from J. H. Le Keux (p. 171).—VI. xxvii.

Reports of Ruskin's lectures from the Minute Book of the Eton Literary and Scientific Societies (pp. 172, 174–176).—XXXIV. 627.

"Ruskin as Social Reformer" (177–179), by J. A. Hobson.

Boehm's Bust of Canon Dale (Ruskin's tutor; p. 172).

Photos. of Sir Walter and Lady Trevelyan, and Mrs. Churchill (Constance Hilliard; p. 177).

"A Nightmare," reproduction of caricature by F. Sandys (p. 179).

Photograph of Miss Susan Beever (p. 180).

Photographs of Mr. and Mrs. Arthur Severn (p. 181).

Mr. G. Allen (from portrait by F. Yates, p. 185).

Photograph of John James Ruskin (p. 170).

The Chautauquan (Cleveland, Ohio), March, vol. 30, pp. 559, 592 (short note, and memorial verses).

Commonwealth, March, 80–82. "Ruskin," by Canon H. S. Holland.

Contemporary Review, March, vol. 77, 334–342. "John Ruskin," by Julia Wedgewood.—A remark by Ruskin quoted, XXXIV. 724.

The Cosmopolitan (Irvington-on-the-Hudson, N.Y.), March, vol. 28, 501–506. "Ruskin Land," by Leonard D. Abbott.

The writer describes a visit to Coniston a few years before, and reports the talk of villagers about R.'s local charities, etc.

Critic (New York), March, N.S., vol. 33, 228–229. "To a Portrait of John Ruskin," verses by Gerald Stanley Lee; 230–232, "John Ruskin," by Roger Riordan; 233–237, "Ruskiniana" (from various previously published sources).

Fortnightly Review, March, N.S., vol. 69, 418–426. "The Truth about Ruskin," by H. H. Statham.

Homiletic Review (New York), March, vol. 39, 276–281. "John Ruskin as a Study for Preachers," by D. S. Gregory, D.D., LL.D.

The writer analyses Ruskin's style under the three heads of "fulness of thought and meaning," "verbal perfection in expression," and "artistic construction."

International Monthly (New York), March. "John Ruskin as Economist," by Patrick Geddes.

Proceedings of the Society for Psychical Research, March. "John Ruskin," by F. W. H. Myers.

Reprinted in Myers' *Prose Remains*, see below, p. 184.

Sunday Magazine, March, 197–205. "Reminiscences of the late Professor Ruskin," by the Rev. C. Chapman, Vicar of Coniston.

Mr. Chapman mentions that R. was for some years "a devout worshipper in an house of prayer" and "an occasional communicant." He gives account of R.'s generous and thoughtful charities, and prints a few letters (see Addenda, below, p. 331).

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[1] See, in Montalembert's *De l'Avenir Politique de l'Angleterre* (1856), a reference to the Working Men's College, "où M. Ruskin, l'écrivain le plus remarkable du jour sur les questions d'art, fait gratuitement un cours de dessin pratique" (p. 211)

Studio, March, 77-92. "Ruskin as Artist and Art Critic," by E. T. Cook. With the following illustrations from Ruskin's drawings, included in this edition thus :—

Frontispiece: Venice, Fondaco de' Turchi.—X. frontispiece.
Monte Rosa (p. 77).—From *Modern Painters*.
Venga Medusa (p. 87).—From *Modern Painters*.
Roslin Chapel (p. 78).—Plate xv. in this volume.
Rock of Arona (p. 82).—From *Modern Painters*.
Rheinfelden in colour (opp. p. 82).—VII. Plate B.
Light in the West (p. 85).—From *Modern Painters*.
Gneiss, Glenfinlas (p. 86).—XII. Plate i.
St. Mark's, S. Portico (p. 87).—From *Examples of Venetian Architecture*.
Grand Canal (p. 88).—XXI. Plate xxvii.
Abbeville (p. 89).—XIX. Plate viii.
Glacier des Bossons (p. 90).—XXI. Plate xxix.
Fribourg (p. 91).—V. Plate F.
On the Reuss (p. 92).—I. Plate ix.

Ladies' Pictorial, March 3. "Recollections of Mr. Ruskin." See XXXVI. 330 *n.*

Pilot, March 3. "John Ruskin," by Cosmo Monkhouse.

British Weekly, March 15. Note by Edmund Gosse on *Modern Painters* :—

> "In my dumb and blind childhood in a country village the volumes of *Modern Painters* found me and gave me speech and sight. To no man do I owe more, probably to none so much, of the transforming and vivifying gifts which make life a live thing to a young man."

Atlantic Monthly, April, vol. 85, 568-576. "The Contributors' Club."

This article consists of (1) "Recollections of Ruskin" (568-570), by "a girl fresh from an American College" who attended R.'s lectures at Oxford in 1884.

(2) "Ruskin as a Lecturer" (571-572), "notes of face and manner taken at the time" by one who attended the same course: "Mr. R.'s manner has a happy mixture of force and gentleness, but the force makes itself felt first. The one surprise which a face-to-face auditor must feel is the strength of his sense of humour. It is with a sense of relief that, when we hear the merciless invective against the modern spirit, we see its delivery accompanied with a twinkle of the eyes and a good-natured curve of the lips that modify its sting."

(3) "Ruskin and the Hincksey Diggers" (pp. 572-576), by one "who came in the seventies under the personal spell of the Master" [Canon H. D. Rawnsley]. The writer describes how Ruskin first unfolded his idea to Mr. J. R. Anderson in February 1874 ("1873" in error in the *Atlantic*); and how the first twelve diggers, all from Balliol, breakfasted with the Professor (see XX. xlii.). Ruskin, between those occasions, was at Brantwood, and "wrote playfully that, however faithless it might seem, he was not Browning's Lost Leader, but would yet meet his guests and claim leadership of a cause that was not lost." Mr. Rawnsley then gives an extract from the letter to Mr. J. R. Anderson, printed in XXXVII. 85, and continues: "How deep and real was his interest in the plan is evidenced by the minute and careful instructions he penned at Genoa and Rome. His instructions relate first to the filling up of certain hollows, to the putting in of certain drains, to the turfing and planting of certain banks with wild flowers; but he asks for special care for the mosses and ferns that are, he remembers, growing in certain cottage steps, and suggests that some one shall be told off to be the peculiar guardian angel of all gentle life of flower and moss and fern which it is desirable to conserve. The filth in the back streets of Genoa only makes him the more determined, evidently, to see to it that the squalor of Hincksey shall be removed, that so village life in decency should be possible; and in one of his letters he urges that men shall endure hardness, for that part of the gain to all the workers will be the having had to run the fire of criticism and mockery for a great idea.

"In another letter written from Rome, he says that, standing by St. Paul's tomb, the thought had come to him how fatally the Apostle's teaching about faith had been misrepresented, and how sure he was that if St. Paul could come on earth to-day he would approve all honest attempts to show forth faith by works.

"In a later letter he expresses a hope that his diggers may some of them band themselves together, one day, and go out in a kind of Benedictine brotherhood to cultivate waste places and make life tolerable in our great cities for the children of the poor."

Later in the year, when Ruskin had returned to England, he joined his diggers. "I can see him," says Mr. Rawnsley, "in blue frockcoat and blue cloth cap, with the earflaps pulled about his ears, sitting cheerily by the roadside breaking stones not only with a will but with knowledge, and cracking jokes the while.

"Not the least pleasant part of the Hincksey day's work was the walk to and fro with the Master across the Oxford vale. . . . I remember saying to him, as we walked down the

beautiful Long Walk at Christ Church, how full of wonder that living arcade of elm-like boughs was; and he replied sadly, 'My dear Rawnsley, I have lived to find that none of this beauty has any power to help a broken heart.'" Mr. Rawnsley goes on to describe R.'s enchanting manner and delightful unconventionality in the lecture room and at his breakfast parties.

Fortnightly Review, April, N.S., vol. 69, 712–714. Letter in reply to H. H. Statham, by E. T. Cook.

The Girl's Realm, April, 572–577. "The Planter of Queens' Gardens: John Ruskin as girls knew him," by D. Susie Collingwood, with illustrations (M'C.).—Quoted, XXX. xl.

Leisure Hour, April 1900, 1899–1900, pp. 540–542. "Professor Ruskin: a Personal Reminiscence."

Of his lectures at Oxford: illustrated by two drawings, see XXXVI. Pl. ix.

London Quarterly Review, April, N.S., No. 6, 289–307. "John Ruskin" by Robert F. Horton, D.D.

There is at p. 300, a brief note on R.'s speech at W. Morris's Oxford Lecture (see XXXIII. 390 *n.*).

Magazine of Art, April, 241–258, "John Ruskin," by M. H. Spielmann; and 258–265, "Is Ruskin Out of Date?" by Robert de la Sizeranne. With the following illustrations from drawings by Ruskin, all included in this edition:—

"Near Bellinzona" (frontispiece, in colour).—XXXVI. Pl. 16.
Tower, Rouen (241).—II. Pl. 18.
"Street in St. Gall" (242).—XXXVI. Pl. 1.
Etching after Turner (243).—VII. Pl. 73.
Court of Doge's Palace (243).—IV. Pl. 2.
Sketch in Venice (244).—XXIV. Pl. C.
Bramble (244).—XXI. Pl. 48.
Grand Canal, Venice (245).—XXI. Pl. 27.
Lucca, 1882 (247, wrongly dated "1832").—XXXVII. Pl. 9.
Sea-horse of Venice (248).—IV. Pl. 5.
Stone-pines, Sestri (249).—IV. Pl. 12.
Copy from Tintoret (250).—IV. Pl. 6.
Abbeville (facing 251).—XIX. Pl. 8.
Sketch in Venice (252).—XXIV. Pl. D.
Partridge (253).—XXI. Pl. 38.
Withered Oakbranch (254).—Pl. 5 in this volume.
La Spina, Pisa (255).—From *Fors*, XXVII.
Wood and Sky (256).—XXXV. Pl. 28.
Casa Contarini, Venice (257).—III. Pl. 2.
Head of "St. George" (259).—XXIV. Pl. 69.
Sea-weed (260).—XXX. Pl. 33.
Valley of Chamouni (261).—III. Pl. B.
Acanthus, St. Mark's (263).—XXIV. Pl. 58.
Glenfinlas (facing 264).—XII. Pl. 1.

National Review, April, 240–255. "John Ruskin," by Leslie Stephen.

Reprinted in *Studies of a Biographer* (below, p. 186). For references, see General Index (Stephen).

Nineteenth Century, April, vol. 47, 617–623. "Mr. Ruskin at Farnley," by Edith Mary Fawkes.—For collation of Ruskin's letters in this article, see XXXVII. 648; conversations, XXXIV. 670–671.

North American Review, April, vol. 170, 553–561. "John Ruskin," by Professor Charles Waldstein.

Quarterly Review, April, vol. 191, 393–414. "John Ruskin."

Scribner's Magazine, April, vol. 27, 502–506. "John Ruskin," by W. C. Brownell.

A depreciation, containing a prediction that posterity will find his writings lacking in form as to style and in substance as to matter.

Scribner's Magazine, April, vol. 27, 509–512. "Art Criticism and Ruskin's Writings on Art," by Russell Sturgis.

"The world has reason to regret that John Ruskin ever saw or thought of a work of fine art in his life."

Alpine Journal, May, 127–129. "In Memoriam, John Ruskin." [By D. W. Freshfield.]—The article includes Ruskin letters, XXVI. 566, 567.

Arena (New York), May, vol. 23, 538–543. "Ruskin's Social Reforms," by Annie Russell Marble.

Forum (New York), May, 298–312. "John Ruskin," by William P. P. Longfellow.

Puritan, May, 343–347. "Happy Memories of John Ruskin," by L. Allen Harker.—Ruskin Letters, see XXXVII. 659; otherwise quoted, XXXIV. 705, 720, XXXV. xxvi.–xxvii.

Atlantic Monthly, June 1900, vol. 85, pp. 811 *seq.* A chapter of "The Autobiography of W. J. Stillman," containing Ruskiniana, reprinted in a book, 1901: see below, p. 181.

Contemporary Review, July, vol. 78, 118–133. "Ruskin: Man and Prophet," by R. Warwick Bond.

Good Words, July, 474. "Ruskin in Venice," by Dr. A. Robertson.—XXXV. xxxii *n.*

Daily News, August 14. A letter by J. C. Kenworthy, with a reminiscence of Ruskin (reprinted in *St. George*, iii. 219).—XXXIV. 726–727.

Westminster Gazette, August 23. An anecdote of Ruskin.—XXXIV. 723.

Atlantic Monthly, October, vol. 86, 438–450. "John Ruskin as an Art Critic," by Charles H. Moore.

Century Magazine, October, vol. 60, 956–957. "Ruskin and his Feminine Economics."

Contemporary Review, October, vol. 78, 555–578. "Ruskin, the Servant of Art," by R. Warwick Bond.

Saturday Review, October 13, 20. "Ruskin and his Critics," by "D. S. M[acColl]."

International Monthly (Burlington, Vermont), November, 510–535. "Ruskin, Art, and Truth," by John La Farge.

St. James's Gazette, November 8. "An Early Ruskin MS." An account of the MS. of *The Puppet Show*. See II. xxxii.

Spectator, December 22. "The Ethics of Expertising," a letter with an anecdote of Ruskin.—XXXIV. 724.

N. D. Hillis. *Great Books as Life-Teachers:* Studies of Character, Real and Ideal. By Newell Dwight Hillis. Oliphant, Anderson & Ferrier, Edinburgh and London.—Crown 8vo, pp. 339. "John Ruskin's 'Seven Lamps,'" 37–60.

Jahresberichte für Neuere Deutsche Litteraturgeschichte (Berlin), vol. xi., i. 3 (notes 366, 412).

Nord und Süd. Eine deutsche Monatsschrift (Breslau), October, vol. 95, 93–111. "John Ruskin," by A. Wilmersdoerffer.

For a separate reprint of this paper, see above, p. 118.

L'Alto Adige. An article on Ruskin by S. D. Paoletti; translated by J. A. Dale in *St. George*, iii. 81–86.

J. Ruskin

H. S Uhlrich

Oak-Spray

1867

From the drawing in the possession of M. H. Spielmann, Esq.

Poet-Lore (Philadelphia), January–March, vol. xii. 58–70. "Ruskin's Pathetic Fallacy and Keats' Treatment of Nature," by Edward Payson Morton.

Society for the Protection of Ancient Buildings. Twenty-third Annual Report June 1900. An obituary notice of Ruskin, p. 5.

"His last public act," it is stated, "was in connection with the memorial raised by the Society in 1897 against the rebuilding of part of the west front of Peterborough Cathedral, which he had drawn as a boy. To this memorial he added a pathetic signature, traced with evident difficulty by a hand that had lost its cunning. As this will be of interest to many of our readers, it is here reproduced." It is believed, however, that later signatures were to an address presented to Watts and to a petition on behalf of Mr. Gleeson White.

Rossetti. *Pre-Raphaelite Diaries and Letters. Edited by W. M. Rossetti.*

References, in letters and diaries of Madox Brown, to Ruskin, pp. 34, 161; in a letter from D. G. Rossetti, 47; in the "P.R.B. Journal," 288, 299-302, 304.

M. A. Ward. *Prophets of the Nineteenth Century: Carlyle, Ruskin, Tolstoi.* By May Alden Ward. "John Ruskin as Social Reformer," 83–133.

Worsfold. *Judgment in Literature.* By W. Basil Worsfold. London: J. M. Dent.

A comparison between R.'s theory of the interdependence of art and morality, and Swinburne's of "art for art's sake," pp. 52–60.

Zeitschrift für bildende Kunst (Leipzig), 156–164, 186–194. "John Ruskin," by P. Clemen.

Also a large number of notices of Ruskin, following his death, in German periodicals: see F. Dietrich's *Bibliographie der Deutschen Zeitschriften-Litteratur* (Leipzig), vol. vi. p. 239.

1900–1901

Minutes of Proceedings of the Institution of Civil Engineers, vol. 145, 208–209, An anecdote of Ruskin.—XXXIV. 723.

1901

Revue Politique et Parlementaire (directeur: Marcel Fournier), January, vol. 27, 154–173. "L'Influence de Ruskin sur l'Angleterre Contemporaine," by Jacques Bardoux.

Daily News, January 2. "Ruskin and Education." Report of a lecture by J. L. Paton.

Le Temps, January 11. "John Ruskin," by M. Gaston Rouvier. Summarised in *St. George*, see above, p. 127.

La Nouvelle Revue, January 15. New series, vol. 8. "À propos de John Ruskin," by Hector Depasse, pp. 195–198.

A note on R.'s distinction between "work" and "play" in *Crown of Wild Olive.*

Westminster Gazette, January 22. "With John Ruskin at Sallenches," by "M. W. N."—See XXXIV. 674.

The New Liberal Review, February, No. 1, 18–25. "Ruskin and the New Liberalism," by E. T. Cook.

Nuova Antologia di Lettere, Scienze ed Arti, February 1. 4th series, vol. 85. "John Ruskin," by Ugo Fleres, pp. 501–509.

The Argosy, March, 305–311. "John Ruskin as Artist," by Frank Rinder.—Illustrated by the following reproductions (half-tone) of Ruskin drawings:—

"Abbeville."—XIX. Pl. 8.
"Dawn, Coniston."—XIII. Pl. 21.
"Thun."—XXXV. Pl. 36.
"Chamonix."—XXXV. Pl. 20.

Review of the Week, March 29. "Professor Ruskin: an Oxford Reminiscence."—Quoted, XXXIII. li. *n.*

Literature, August 24, pp. 171–182. Various Ruskiniana, viz.:—

Supplement. "Literature Portraits," No. 16, a woodcut by R. Bryden, after one of Elliott & Fry's photographs: see below, p. 211.
"John Ruskin," by W. L. Crowdy, 171–180.
"Some Ruskiniana: a Personal View," by E. T. Cook, 180–181.

The following illustrations were included:—Richmond's head (XVI. frontispiece). R.'s house at Herne Hill (see XXXV. Pl. 4); details of Casa Farsetti, pp. 173, 175, 182 (IX. Pl. C); "Ruskin in his study, Brantwood" (an outline from A. Macdonald's drawing, XXIII. Pl. B, with a figure of R. inserted); "Moss and Wild Strawberry" (XXI. Pl. 28); Brantwood (see XXIII. Pl. A); and the "Ruskin Museum, Sheffield" (see XXX. Pl. 4).

Magazine of Art, October, 260–265. "A National Tribute to Professor Ruskin." By William White. An account, with reproductions of some of the designs, of the address presented to R. on his eightieth birthday (XXXIV. 734).

Times, October 21. "In Memory of Mr. Ruskin." An account of Mr. Willett's memorial: XXX. xxxv.

Chambers's Journal, November 30, 6th ser., vol. 4, 833–837. "Memories of Millais," by W. W. Fenn (also reminiscences of Ruskin at Glenfinlas in 1853).

"On one occasion for my benefit he drew a bit of mountain-side with trees and boulders, of which I had made a rough sloppy sketch. 'Observe,' said he to me, 'this is how Harding would render it, and this is how Turner would do it. Mark how conventional and mean is the one; see how true and great is the other."

Gunton's Magazine (New York), December, vol. 21, 530–537. "Failure of the Ruskin Colony," by Walter G. Davis.

Ashbee. *An Endeavour towards the teaching of John Ruskin and William Morris. Being a Brief Account of the Work, the Aims, and the Principles of the Guild of Handicraft in East London, written by C. R. Ashbee, and dedicated by him, less in the writing, than in the work the writing seeks to set forth, to their memory.* An. Dom. MDCCCCI.

The first book printed at the Essex House Press in the new type designed by the author, pp. 52, bound in vellum, with a few cuts by Geo. Thomson.

Chambers's Encyclopædia, new edition, vol. xix. 27–29. (The article on Ruskin was revised by E. T. Cook.)

Dictionary of National Biography, edited by Sidney Lee. Supplement, Vol. III. Ruskin, 305–327, by E. T. Cook.

The Hampstead Annual, 1901: Sydney C. Mayle, 70 High Street, Hampstead, N.W. "Sir Francis Palgrave as a Precursor of Ruskin," by Richard Garnett, 51–62.

Dr. Garnett calls attention to the writings of Sir F. Palgrave (father of F. T. Palgrave) in the *Quarterly Review*, June 1840, on "The Fine Arts in Florence," and in his Murray's *Handbook for Travellers in Northern Italy*, 1842. "There can be no doubt," he says, "that Palgrave's views formed an element in Ruskin's equipment, though . . . he may never have distinctly recognized the extent of his obligation." An obituary notice of Palgrave in the *Gentleman's Magazine*, 1861 (ii. 443), had already called attention to the anticipation in the *Handbook* of some of Ruskin's views.

Henry Murray. *Robert Buchanan and Other Essays:* London, 1901.

The essays include "A French View of Ruskin" (pp. 128–139)—a notice of M. de la Sizeranne—and "Ruskin and Carlyle" (pp. 140 *seq.*)—a notice of F. Harrison's *Tennyson, Ruskin, Mill, and other Literary Estimates.*

Rawnsley. *Ruskin and the English Lakes.* Ruskiniana (pp. 28, 29), quoted, XXXIV. 719.

Stillman. *The Autobiography of a Journalist. By W. J. Stillman.* London: Grant Richards. 2 vols.

Chapter xvii. of vol. i. covers much the same ground as the article in the *Century* (see above, p. 156); for a Ruskin Ghost Story, quoted from it, see XXXIV. 728.

Bayreuther Blätter: Deutsche Zeitschrift im Geiste Richard Wagner's herausgegeben von Hans von Wolzogen (Bayreuth), pp. 138–159, "John Ruskin und seine sozial-ethischen Reformideen," by Alfred Lill von Lilienbach.

Westermann's illustrierte deutsche Monatshefte f. d. gesamte geistige Leben d. Gegenwart (Braunschweig), August, 645–659, "John Ruskin."

In this year, again, there were numerous other articles on Ruskin in German newspapers, etc.: *see* Dietrich, as quoted on p. 179.

1902

Contemporary Review, January, vol. 81, 103–112. "Ruskin and Democracy," by J. A. Hobson.

Good Words, papers by W. G. Collingwood:—February, 77–82, "Ruskin's 'Isola.'" April, 229–234, "Ruskin's Ilaria." June, 501–506, "Ruskin's 'Jump.'" October, 685–690, "Ruskin's Music." December, 829–835, "Ruskin's Maps."

Reprinted as chaps. xiv., vi., ii., x., vii. in *Ruskin Relics* (1903), see above, p. 120. "Ilaria" and "Jump" were printed also in the New York *Critic*, April and June 1902, vol. 40, 314–317, 559–562.

Great Thoughts, February 1, 4th ser., vol. ix. 292–294, with illustration (medallion on the Ruskin memorial on Friar's Crag). "Ruskin's Influence on the Nineteenth Century," by E. T. Cook.

Daily News, February 8. A note by Ruskin in a Birthday Book.—XXXIV. 705.

Great Thoughts, February 22, 4th ser., vol. ix. 341, 342. "Ruskiniana. A Talk with Mr. George Allen, by Raymond Blathwayt."

The Home Messenger, February 28, 30. "Ruskin's Message for To-day," by E. T. Cook.

Scribner's Magazine, March, vol. 31, 381–384. "Symbolism and the Memory of Ruskin." An illustrated description of Ruskin's grave-stone at Coniston.—Referred to, XXXV. xlviii. *n.*

Spectator, March 22. "Mr. Ruskin on Sport," a letter signed "Boscombrosa."

Gunton's Magazine, May, vol. 22, 434–443. "Why the Ruskin Colony Failed," by H. C. McDill, M.D.; 444–451, "Why all 'Ruskin Colonies' fail."

Daily Chronicle, May 20. "The New Ruskin: Mr. George Allen's Memories of the Master."

Munsey's Magazine (New York), July, vol. 27, 545–548. "Memorials of Ruskin," by Katherine Hoffman.

An account (with illustrations) of the memorials in the Abbey, on Friar's Crag, and in Coniston churchyard.

Daily Chronicle, September 27. "The Last of the Prophets," a review of Frederic Harrison's *John Ruskin*, by "H. W. N[evinson]."

Athenæum, October 4, pp. 443–444. Estimate of Ruskin, in a review of F. Harrison's *John Ruskin*.

Spectator, November 1. "John Ruskin on 'Society,'" a letter by "One who knew and loved him."

Spectator, November 8. "John Ruskin," a letter by "One who knew and loved him," containing two Ruskin letters.—XIX. xxvi. and *n*.

Strand Magazine, December, 709–719. "Ruskin and his Books: an Interview with his Publisher," by E. T. Cook. For a collation of Ruskin letters, etc., in this article, see XXXVII. 618; Ruskiniana quoted from it, XIII. lii., XVII. lxi.

Acland. *Memoirs and Letters of the Rt. Hon. Sir Thomas Dyke Acland. Edited by his son, A. H. D. Acland.* (Printed for private circulation.)

Sir T. Acland was a friend of R. (see General Index), and an amateur sketcher. In a letter from London (Nov. 18, 1858), Acland writes: "I did not get so much from R. as I hoped, but saw drawings again and understand them better. R. says the great secret is never to touch a place twice; also to stop out carefully every bit of *white*, unless it is specially wanted; also that the strong opaque colours don't come on the highest lights" (p. 213).

R. wrote to him once: "I think all you have done quite right, and the willows and the bit you took so much pains with quite beautiful. You have a wonderful eye for colour. Not one in a thousand has so true a one."

Corkran. *Celebrities and I*, by Henriette Corkran. Reprints, 256–261, "Recollections of Three Great Men" (see above, p. 165).

Goodall. *Reminiscences of Frederick Goodall, R.A.*—Quoted, II. xliii. *n*., XIV. 173 *n*.

Harrison. *The New Volumes of the Encyclopædia Britannica*, vol. viii. (A. and C. Black). "John Ruskin," by Frederic Harrison, 329–333.

A History of English Literature. By W. V. Moody and R. M. Lovett. New York: Scribner. "Ruskin," pp. 336–340, 342.

Jahrbuch für Gesetzgebung, Verwaltung und Volkswirthschaft im Deutschen Reich. Edited by Gustav Schmoller. Leipsig, 26th year, part i. "John Ruskin," by Christian Eckert, pp. 357–368.

Die Wage (Vienna), No. 39. "Ruskin's ökonom. Lehren," by A. Hadwiger.

Also numerous reviews in German periodicals of various books by Ruskin (translated into German): *see* Dietrich (above, p. 179).

1903

Good Words, papers by W. G. Collingwood:—January, 20–26, "Ruskin's Bibles." February, 120–124, "Ruskin's Library." May, 342–347, "Ruskin's Old Road." June, 401–407, "Ruskin's 'Cashbook.'" August, 561–565, "Ruskin's Jewels." September, 650–655, "Ruskin's Hand." October, 736–741, "Ruskin's Gardening."

Reprinted as chaps. xiii., xii., iv., v., xi., ix., iii. in *Ruskin Relics* (see above, p. 120).

American Journal of Sociology, March, vol. 8, 667–680. "The Ruskin Co-operative Colony," by J. W. Braam.

Ruskin, Tenn., sold out by a receiver—carried on at Ruskin, Ga., but now practically extinct.

The Liberty Review, April, vol. 13, 161–175. "Unto this Last: a Paper read before the Ruskin Society by Lt.-Col. Henry Wilson."

T. P.'s Weekly, April 3. "Ruskin and Emerson":—

"Ruskin wrote: 'Emerson came to my rooms a day or two ago. I found his mind a total blank on matters of art, and had a fearful sense of the whole being of him as a gentle cloud—intangible.'

"Emerson said: 'I had seen Ruskin at Oxford, and had been charmed by his manner in the lecture-room, but in talking with him at his room I found myself wholly out of sympathy with Ruskin's views of life and the world. I wonder such a genius can be possessed by so black a devil. I cannot pardon him for a despondency so deep. It is detestable in a man of such powers, in a poet, a seer such as he has been. Children are right with their everlasting hope. Timon is always inevitably wrong.'"

North American Review, July, vol. 177, 97–110. "Letters from Ruskin to a Young Lady," by Adam Scot.

A reprint, with a few remarks, of many of the "*Letters to M. G.*" (above, p. 22).

Daily Chronicle, August 4. "The Latest from Tolstoy," with remarks on Ruskin.—Quoted, XXXIV. 729.

Westminster Review, October, vol. 160, 415–424. "The Humour of Ruskin," by George Trobridge.

North American Review, November, vol. 177, 678–690. "A Postscript on Ruskin," by Vernon Lee.

Sir Henry Acland: a Memoir, by J. B. Atlay.—For collation of letters, see XXXVII. 617. The book contains also numerous Ruskiniana (see its index).

Archiv. pädagogisches und Central-organ f. d. Interessen d. Realschulwesens (Braunschweig), 459–464. "Ruskin als Erzieher."

Chambers's Cyclopædia of English Literature. New edition by David Patrick, LL.D. Vol. iii. 568–576, "John Ruskin," by J. W. Mackail (pp. 573–576 consisting of selections from Ruskin's works).

Moncure D. Conway's *Autobiography*, 2 vols.

For some notes (from vol. ii. pp. 99–101) on Ruskin's visits to Carlyle, see Vol. XXXIV. p. 721. Conway was present at Ruskin's lecture on "Modern Art" (Vol. XIX.), and gives some notes of it, vol. ii. p. 107; also at that on "Snakes" (Vol. XXVI. 295), vol. ii. pp. 109–110. "There were many opinions of Ruskin," says Conway, "with which I could not agree, but I never read or heard anything of his that did not stimulate thought and suggest truth. He was an inspired egoist without egotism" (vol. ii. p. 111).

English Literature: an Illustrated Record, by E. Gosse, 1903. "Ruskin," vol. iv. pp. 288–295.

At p. 289 is a portrait of Ruskin (see below, p. 209); on p. 292, a facsimile of a piece of the MS. of *Seven Lamps* (see VIII. 223).

The Gallovidian (Dumfries). "John Ruskin and Galloway," by W. B. Shaw.

Gladden. *Witnesses of the Light: being the William Belden Noble Lectures for 1903. By Washington Gladden.* London: James Clarke. "Ruskin, the Preacher," pp. 239–285.

Die Grenzboten (Leipzig), No. 34, 465-475. "John Ruskin und Walter Pater."

Hardie. *Lectures on Classical Subjects. By W. R. Hardie.*—A discussion of the "Pathetic Fallacy" (*Mod. P.*, iii.), pp. 5–10.

Pollock. *Light and Water: a Study of Reflexion and Colour in River, Lake, and Sea. By Sir Montagu Pollock, Bart.* London: George Bell.

A scientific study; numerous references to, and quotations from, R., of whom the author says: "The present writer's own pursuit of the subject, though followed along a somewhat different line, has yet only served to increase his admiration of the great teacher's marvellous insight and power of observation" (p. vi.).—Referred to, XIV. xxxvii. *n.*, 474 *n.*

Rossetti Papers, 1862–1870.—For collation of letters from Ruskin, see XXXVII. 698; for a reference to other Ruskiniana, XXXVI. l.

In this year, again, there were numerous reviews in German periodicals of Ruskin's books (in German translations): *see* Dietrich (above, p. 179).

1904

Spectator, February 27. "A Japanese View of Ruskin."—Quoted, XXXIV. 728.

Scottish Review, March 21. Letter by A. Wedderburn on Ruskin's ancestry.—XXXV. lix. *n.*

Art Journal, May 1904, 151–152. "Ruskin Exhibition at Manchester."

Good Words, May, vol. 45, 317–322. "Stories of Authors' Loves: John Ruskin," by Clara E. Laughlin.

Deutsche Rundschau (Berlin), July, 129–144. "John Ruskin," by Alma von Hartmann.

Macmillan's Magazine, August, vol. 90, 274–280. "Ruskin as an Art-Critic," by Lionel W. Clarke.

Gaulois, September 18. "La Maison de Ruskin à Mornex," by A. Filon.—Quoted, XVII. lix.

The Easy Chair, December 10. "Modern Painters," by E. T. Cook, pp. 319, 320.

Aubrey de Vere: a Memoir. By Wilfrid Ward. At p. 322 is a letter to Mr. Norton (December 8, 1878), giving an account of Ruskin at Brantwood in that year.

Memorials of Edward Burne-Jones.—For a collation of Ruskin's letters, see XXXVII. 634–635. The book contains also numerous Ruskiniana, cited in this edition: see General Index (Burne-Jones).

Kitchin. *Ruskin in Oxford and other Studies*, by G. W. Kitchin, D.D., F.S.A., Dean of Durham and Hon. Student of Christ Church, Oxford. London: John Murray. Ruskin at Oxford, 1–54, reprinted from *St. George* (above, p. 127).—Quoted, XXXV. lxii., lxiv., and elsewhere (*see* Index).

The frontispiece is a photogravure from Millais's portrait of Ruskin at Glenfinlas.

Kriesch. *Ruskinről s az Angol Praerafaelitákről.* By Kriesch Aladár, Budapest.

The essay on Ruskin occupies pp. 3–32.

Myers. *Fragments of Prose and Poetry. By F. W. H. Myers. Edited by his wife.*—For collation of Ruskin's letters, see XXXVII. 682; Ruskiniana cited, XIX. xxxii., XXIV. xxii., XXXIV. 724.

The Working Men's College, 1854–1904. Records of its History and its Work for Fifty Years, by Members of the College. Edited by the Rev. J. Llewelyn Davies. London: Macmillan & Co.—Ch. 5, "Art-Teaching in the College in its Early Days," recollections of Ruskin and others, by Lowes Dickinson and J. P. Emslie, 34–53.

In this year again numerous German notices: see Dietrich (as above, p. 179).

1905

Macmillan's Magazine, April, vol. 91, 461–470. "Ruskin at Hawarden," by W. Sinclair.

A notice of, with many extracts from, *Letters to M. G. and H. G.*

Pall Mall Magazine, May 1905, vol. 35, 515–528. "Buried Turners: Neglected Treasures at the National Gallery," by E. T. Cook.

This paper covered much the same ground as the Introduction to XIII. xl.–xlv. It was reprinted, with numerous reproductions of the "buried" sketches and drawings, in pamphlet form (as a "*Pall Mall* Extra"), and also in leather-binding (1905), both entitled *Hidden Treasures at the National Gallery.* See, on the subject, Addenda, p. 360.

Contemporary Review, June, vol. 87, 844–860. "Ruskin's Views of Literature," by R. Warwick Bond.

The Sunday Magazine, July, vol. 34, 696–698. "Ruskin and Christianity," by J. W. Paull.

Chambers's Journal, October 2, 6th ser., Part 94, 645–647. "Ruskin and Millais in Scotland, a Memory of Ruskin," by W. W. Fenn.—For two Ruskin letters in this article, see XXXVII. 330, 543.

Mr. Fenn describes how he and a friend, another artist, met Ruskin and Millais at Glenfinlas in 1853 (see XII. xx. *seq.*). Mr. Fenn and his friend were "good water-dogs" and used to perform various feats in a deep pool. "I assure you, gentlemen," said Ruskin, "I envy you more than you can conceive. I declare I would rather be able to do what I saw you do than have written my rubbishing books. To have the constitution and the strength to turn out of one's bed on a chilly, misty morning such as we are having now, and tumble headlong into that ice-cold, noisy burn, like otters, is to possess one of the greatest gifts that God vouchsafes to man."

Rivista d'Italia, December, 973–993. "Le Idee fondomentali di Giovanni Ruskin," by G. Vitali.

Courtney. *A Register of National Bibliography. By William Prideaux Courtney.* Constable & Co., 2 vols. "Ruskin," vol. ii. pp. 437–438.

Kate Greenaway, by M. H. Spielmann and G. S. Layard.—For collation of Ruskin's letters, see XXXVII. 655–658. The book contains other Ruskiniana, cited in this edition—see XXXVI. ciii.–cvii.

H. Hunt. *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood.* Macmillan, 2 vols. Numerous allusions to Ruskin; also conversations with him, ii. 258–271, 361 (XXXIV. 661–663).

This book incorporated Mr. Hunt's articles in the *Contemporary Review*, 1886, from which Ruskiniana are cited in III. xli., etc. It may be added from the book (i. 73) that the copy of *Modern Painters* of which Hunt obtained the loan belonged to Cardinal Wiseman.

The Library of Literary Criticism of English and American Authors. Vol. viii. Buffalo: the Moulton Publishing Co. "John Ruskin," pp. 404–424.

A collection of critical extracts upon R., arranged under various heads; many of R.'s own criticisms are cited in other volumes, see its index (p. 666).

G. F. Watts: Reminiscences by Mrs. Russell Barrington.—For letters and Ruskiniana, see XXXVII. 715.

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Girl's Realm, April, "A letter from Ruskin, a Message to all Girlhood," by E. R. S.—XXXVII. 202 *n.*

Temple Bar, June, N.S., No. 6, pp. 481–494. "John Ruskin," by W. G. Collingwood.

An account of the Ruskin Commemoration at Venice, and a general estimate. Attention is called to a fact, too often ignored in criticisms of R., that "his praise was not won by high aims or didactic purpose, but from Tintoret to Kate Greenaway the artists he admired were those who showed a combination of imagination and power of design."

Westminster Review, June, vol. 165, 685–688. "Ruskin's Views on Women, from a Woman's Point of View," by Gladys Jones.

Cornhill Magazine, August, September, 250–265, 366–380. "Ruskin in Venice," by Count Alvise Zorzi.—For collation of the Ruskin letters in these papers, see XXXVII. 716; reminiscences quoted, XXIX. xvi.–xix.

Scribner's Magazine, November, vol. xl. 561–572. "Ruskin and Girlhood: Some Happy Reminiscences," by L. Allen Harker.—For collation of the Ruskin letters, see XXXVII. 659; reminiscences, etc., quoted, XXXIV. 671 *n.*, XXXV. xxvi.–xxvii., lxxv.

Homes and Haunts of Famous Authors. Illustrated. Wells Gardner, Darton and Co. "Ruskin," by W. G. Collingwood, pp. 89–104.

Miniature Series of Biography: Makers of Modern Britain. (Swan Sonnenschein.) A series in paper wrappers, 1d. each, "John Ruskin" being No. 17; also the whole series in one vol.

Life, Letters, and Work of Frederic Leighton.—For collation of letters from Ruskin, see XXXVII. 675; Ruskiniana cited, XXXVI. lvi.

German articles were again numerous; *e.g.*:—

"Ruskin über Askese des Geldes," by Ch. Broicher, in *Evangel-Sozial*, 10–12.

"Ruskin über d. Erziehung d. Frau," by H. Riesz, in *Kultur-Ethische*, 41–43.

"Drei Volkserzieher," by R. M. Meyer, in the *Nation, Wochenschrift für Politik, etc.*, Berlin, No. 14.

"Ruskin als Kunstler und Kunstkritik," by J. Severin, in *Tagische Rundschau*, Leipzig, No. 6; by F. Böckel, No. 97.

"Ruskin," in *Die Frau* (Berlin), by Ch. Broicher, 329–341.

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Quarterly Review, January, vol. 206, 77–96. "Ruskin and the Gothic Revival," by C. H. Herford.

School and Home Education (Bloomington, Illinois), January and following numbers. "Educational Studies in Ruskin," by Pauline Schneider.

Homiletic Review (New York), February, vol. 53, pp. 95–101. "Ruskin the Preacher," by Rev. Edward H. Eppens.

Saturday Review, February 9. "Ruskin and his Early Work," XXXVII. 420 *n.*

Athenæum, March 16, pp. 327–328. Notice of the Ruskin Exhibition at the Fine Art Society (see above, p. 123).

The Book Monthly, vol. 4, May, 533–536. "Ruskin as the Father of the Net System," by E. T. Cook.

Fortnightly Review, September, October, 373–390, 592–609. "The Friends of Living Creatures and John Ruskin," by Katie Macdonald Goring.—For collation of Ruskin letters in these articles, see XXXVII. 676; anecdotes quoted, XXXVI. lxxvi.–lxxviii.

Saturday Review. Sept. 14. A remark of Ruskin's, XXXIV. xxxvi. *n.*

Deutsche Monatschrift f. d. gesamte Leben der Gegenwart (Berlin), September, 753–761. "Ruskin und s. Werk," by W. Dibelius.

William Allingham: a Diary. Edited by H. Allingham and D. Radford.—Reminiscences of Ruskin, pp. 263, 275, 300, 326. Quoted, XXXVI. xl., xcv., xcvii.

The Book Fair. The Bookman's Guide to the Choice of Books. First Spring Number, 1907 (George Routledge & Sons).

This contains an essay on Ruskin by G. K. Chesterton (pp. 1–10), and a "Bibliographical List of the Chief of John Ruskin's Writings," pp. 11–25.

Letters of Dr. John Brown.—For a collation of Ruskin's letters, see XXXVII. 633–634. The book contains also numerous Ruskiniana: see General Index (Brown).

Sieper. *Das Evangelium der Schönheit in der englischen Literatur und Kunst des XIX. Jahrhunderts.* By Ernest Sieper. Ruskin, pp. 184–338.

Stephen. *Studies of a Biographer.* By Leslie Stephen. Vol. iii. 78–110, "John Ruskin."

Reprinted from the *National Review* (see above, p. 177).

1908

The Times, January 9. "A German View of Ruskin." A review of C. Broicher (see above, p. 120).

Revue des Deux Mondes, February 15, April 15, July 15, 1908, "Ruskin et la Vie," by André Chevrillon; I. "De l'Esthétique à la prédication," 5th period, vol. 43, 767–790. II. "La Morale et l'Éducation," vol. 44, 839–876.

Reprinted (with additions) in *La Pensée de Ruskin*, 1909: see above, p. 123.

The Working Men's College Journal, May, June, vol. x. 322–328, 341–346. "Recollections of Ruskin," by J. P. Emslie.

Mr. Emslie was a pupil in Ruskin's drawing-class. "Ruskin had a gift for perceiving a feature, not immediately apparent, in an object, but which, secondary though it was, gave charm or character to the whole. 'Don't you see,' he said one evening, 'that lovely swell on the side of the leaf?' 'Yes,' I said. 'Well then,' he replied, 'you haven't made enough of it in your drawing, and in consequence you've lost a piece of rich form.' . . .

"Very often if a student, in his endeavour to represent everything, had made too much of a detail, Mr. Ruskin would make a hasty sketch on the margin of the drawing in order to show what was the general form of the object which was being drawn, and how far the drawing had deviated from that general form. I say 'hasty sketch,' yet the haste of the sketch was not the haste of indecision, but the haste of one who wishes to be as short a time as possible from the main work, and desires his pupil not to lose the thread of the discourse which he is making for that pupil's instruction. These sketches were most masterly, giving the prominent features of an object in exceedingly few, slight, but most expressive touches; not one line too many, not a stroke thrown away, but nothing omitted that could tell in the representation. I am happy in being the possessor of one of these sketches. I was copying Turner's 'Mill near the Grande Chartreuse,' and Mr. Ruskin pointed out to me that I had made a rock too pointed in form. 'Look!' he said, sketching on the margin of my paper as he spoke; 'the rock is of that general form, with fissures in its sides, the water flows over its top and rounds that top, then runs down the clefts in its sides and wears away their edges, so that a certain roundness comes into the whole mass.'

"For a short time I leave off writing to look at this sketch, and I count the lines that compose it: thirty-eight lines, as nearly as I can make them out; they were done in about as many seconds, and the work is a splendid suggestion of a water-worn rock. Below it is a sketch of a tree, slighter and less expressive, but sufficient for the lesson which he gave me. He explained that my tree did not tell its own story sufficiently, and, as he sketched, pointed out that the tree would naturally have grown upright, but being on the side of a steep bank, it declined a little from the perpendicular; as it grew higher and became heavier from increase of branch and leafage, it declined still farther from the perpendicular, but the lower part of the trunk, being older and stronger than the upper part, was only a little out of the upright; as the branches grew, they naturally shot upward, those on the upper side of the trunk have a free course and grow fairly well, but those on the under side of the trunk fall over with it and droop more and more the nearer they are to the ground; as they near the top, they get a better chance and grow in a more normal fashion, whilst the forms of the masses of leafage on the two sides of the tree differ from each other in consequence of this difference in the growth of the branches. All this history of a life, as shown in the form of a tree, astonished at the same time that it convinced me of its truth, as he spoke and illustrated his meaning by his sketch. . . .

"There was in the drawing-class room Albert Dürer's engraving known as the Death's Head Coat-of-Arms. To those who do not know this engraving, I may say that the prominent object in it is a large shield charged with a skull, the skull being represented, not with heraldic flatness, but in full relief, so that the great feature of the work is one of grimness. Above the shield is a helmet with a grand pair of wings for a crest. A lady stands beside the shield holding a strap, which passes over a staff and, joined to shield and helmet, holds them in their places. Slightly in the rear of the lady is a

satyr who, with one hand on the staff, is placing his head near to that of the lady, whose coy smile shows that she is aware that he is manœuvering to get a kiss from her. This grandly conceived and patiently executed work was put before us as an example of thoroughly good art. I once asked Ruskin what it meant. He replied that it possibly represented the arms and supporters of some noble Nürnberg family, or it might possibly be an allegory. Honour, as typified by the arms, is sustained by the lady; the satyr, typifying Evil, is endeavouring to kiss the lady; if he can succeed, he will, while her attention is diverted, snatch away the staff over which passes the strap which the lady holds, and which keeps the shield and helmet in their places, and then Honour, as symbolized by the arms, will fall to the ground. . . .

"He gave us some addresses on composition. After he had spoken he would perhaps say: 'There, now you can go and compose pictures; that is, if you have the gift. I haven't it, but know its laws and can teach them to you, leaving you to apply them, if nature has endowed you with the ability to do so." And one evening, looking at the work of a student who was copying a group of bottles, baskets, and other objects of still life, he said: 'That's exceedingly well grouped; did you arrange that?' 'No,' was the reply, 'Mr. Dickinson grouped them.' Whereupon Mr. Ruskin remarked: 'Ah! I thought it was the work of a master. Can't you see how well those objects contrast and balance each other? That's a thing that I couldn't in the least do myself, but I know, directly I see it, when it's well done.'"

The Book Monthly, July, vol. 5, 713–716. "The New 'Ruskin.' Inner Gleams on the Master and his Writing." Notes of a conversation with E. T. Cook.

Le Correspondant (Paris), No. 1100, July 25. "Ruskin et les Jeunes Filles," by Jacques de Coussange, pp. 349–371.

The French writer translates many of Ruskin's letters to Mrs. Allen Harker (see XXXVII. 659); also passages from *Ethics of the Dust*.

Franciscan Annals and Tertiary Records, August 1908, vol. 32, p. 228. A poem on "John Ruskin," by "H. E. G. Rope, Tertiary."

The Bookman: Ruskin Double Number, October 1908.

A miscellany containing, *inter alia*, "Ruskin's Position in the World of Art," by M. H. Spielmann; "John Ruskin as a Social Reformer," by J. A. Hobson; and short opinions upon "The Influence of Ruskin" by various persons: the most considerable of these is by Dr. J. B. Crozier. Two letters from Ruskin are printed at pp. 15, 16. For one of these, see XXXVII. 610. For the other, see Addenda, p. 381.

Athenæum, October 17. An article giving "a comprehensive study of Ruskin's intellectual and moral character." It contains the following reminiscence:—

"To the writer of these lines is present while he traces them his last visit to Brantwood in 1893. Ruskin sat crouched like an old lion in his arm-chair, the fine Della Robbia Madonna above his head, a vase filled with pansies beside him, some glowing minerals on a central table, a large globe in one corner, choice books in their recessed cases. He was, as always, carefully dressed, with perhaps the extra neatness of an invalid, the historic blue tie showing through his long beard as he stroked and parted it, the eyes shining from under shaggy brows. Torpid at first and whispering, he grew animated as the interview proceeded. Pointing inquiringly to a college badge worn on his visitor's coat, he murmured some indistinct sentences about Oxford, in which Acland's name was audible. He chuckled merrily over an anecdote of an American lady, who boasted of having unloosed the tongues of silent Oxford dons at dinner-tables by begging them to explain the meaning of *Fors Clavigera*. He caused some of his treasured autograph Waverley Novels to be brought down, pointing out the beauty of the clear manuscript, without erasures or corrections. Of *St. Ronan's Well* he said as we turned the leaves, 'An unfortunate attempt.'"

Cornhill Magazine, December 1908. "A Budget of Memories," by Sir George Trevelyan.

"I have been shown over Venice," he says (p. 783), "by Ruskin as cicerone in his own gondola. It is interesting to remember that the architectural decoration to which he specially called attention in most cases dated from the Renaissance. The spirit (so he explained) in which these men worked was not the highest; but their artistic execution was perfection itself."

Dictionary of Political Economy, edited by R. H. Inglis Palgrave, Appendix, pp. 774–775. "John Ruskin" (by E. T. Cook).

Short. *The Etched and Engraved Work of Frank Short.*—For collation of letters from Ruskin, see XXXVII. 700.

Bateman. *Rosemary: for Remembrance. A Collection of Stories and Poems. Edited by May Bateman.*

On pp. 176, 193, "The Track of the Plough: Some Memories of John Ruskin," by May Bateman; substantially a reprint from *Black and White* (see above, p. 171).

Caine. *My Story. By Hall Caine.* "John Ruskin," 262–270.

Numerous other references to Ruskin; including also the letters collated, XXXVII. 635.

New Encyclopædia of Social Reform. Edited by W. D. P. Bliss. New York. "John Ruskin," 1077–1078.

Young. *The Letters of a Noble Woman (Mrs. La Touche of Harristown). Edited by Margaret Ferrier Young.* George Allen & Sons.

For collation of Ruskin letters, see XXXVII. 674.

1909

Chambers's Journal, January 1. "Some Celebrities I have known," by A. Stodart Walker; pp. 33–35 refer to Ruskin.

A letter from Ruskin on Scott and Scotsmen (printed in XXXIV. 606) is given in part on p. 34; whilst on p. 35 Mr. Walker gives the first sentences of it as if they were his recollection of Ruskin's conversation. Other remarks which he records are:—(With reference to Michael Angelo's "Moses"): "'How often have you seen it?' 'Oh, half-a-dozen times.' 'No man should dare to give an opinion on any work of art unless he has seen it every day for six months'; adding after a pause, 'and even then he should hold his tongue if he has used his eyes as you seem to have used them.'" (With reference to a book): "'How often have you read it?' 'Oh, two or three times.' 'You can never know a book until you have read it at least twenty times.'" (With reference to a photograph which Ruskin was asked to sign): "It does not do me justice. It does not show the good that is in me—I mean the capacity I possess for the work that I do. I shall send you another one." The other one was doubtless by Barraud: see XXXIV. 562.

Pall Mall Magazine, October, vol. 44, 517–531. "The Story of a Great Undertaking: The Editing of the Works, Life, and Letters of John Ruskin," by E. T. Cook.

The substance of an address delivered to the Ruskin Union on June 5, 1909. On p. 523 is a reproduction of a sheet of Ruskin's studies for *Stones of Venice* (Plate III. in this volume); on p. 525, of a drawing of Naples (here, Plate X.). The facsimiles of MSS. on pp. 521, 527 have already been given in this edition.

Daily Telegraph, November 16. Report of a dinner given to Mr. Arthur Severn at the Authors' Club. Mr. Severn's speech contained some anecdotes and reminiscences of Ruskin.

Guild of St. George. Notice (pp. 4, quarto) convening a meeting to be held at the Ruskin Museum, Sheffield, on May 21, 1909.

At this meeting it was agreed to lease to the Sheffield Corporation, for a further term of twenty years, the collections in the Ruskin Museum. Reports of the proceedings appeared in the Sheffield daily papers of May 24, 1909.

Guild of St. George. A circular, quarto fly-sheet, giving notice of a Ruskin Exhibition to be held at Keswick in August and September, under the auspices of the Guild.

A report of the opening of the Exhibition appeared in the *Times*, August 6.

Guild of St. George, Descriptive Circular of the Ruskin Exhibition. Fitz Park Art Gallery, Aug. and Sept. 1909. In grey paper wrappers, pp. 32.

Life of Sir William Broadbent, edited by his daughter. Ruskiniana, 199–200.

An account of R.'s conversation, etc., at a dinner party at Mrs. Searle's, Herne Hill.

Mahaffy. *What have the Greeks done for Modern Civilisation?* By J. P. Mahaffy.

A passage on p. 89 arguing that R., as "the master of the long period," is "by far the greatest stylist among the writers of the nineteenth century."

Souguenet. *A la Découverte de Londres: notes d'un explorateur au XXe siècle.* By Léon Souguenet. Brussels.

An estimate of Ruskin's influence, pp. 93–97, in a chapter entitled "Lutte du présent et du passé."

1910

Nineteenth Century, May. "From Art to Social Reform: Ruskin's 'Nature of Gothic,'" by W. Scott Durant, 922–930.

National Review, August. "The Homes and Haunts of Ruskin," by A. Wedderburn, 970–975.

Times, August 13, 16. A leading article on August 13 upon "English Influence on German Thought"; a report on August 16 of a lecture in London by Professor Sieper, of Munich, on "Æsthetic Culture in Germany."

The leading article was suggested by Professor Sieper's remark (in a previous lecture) that "in the last twenty years Ruskin and William Morris more than any other Englishmen had influenced German thought." In his further lecture, Professor Sieper developed and illustrated that text.

Chevrillon, André. *Nouvelles Études Anglaises.* Paris: Hachette. "La Jeunesse de Ruskin," 79–129.

The Ruskin Museum. Annual Report presented to the City of Sheffield Council, 14th September 1910.

This contains in an Appendix a full report of meetings of the Guild of St. George held in Sheffield, 1909, for the renewal of the loan of the Ruskin Museum Collections. The Report states that the total number of visitors to the Museum since its establishment by Ruskin has been "upwards of 1,000,000."

No Date

Is English not so clear as Latin? A few words in reply to Professor Ramsay's attack on the Queen's English. By A. Cuthel (Glasgow: James Hadden).

"Such a pamphlet cannot be seen into with a glance. It seems to me admirably done" (J. R.).—Quoted from an advertisement.

ALPHABETICAL LIST OF AUTHORS OF, AND PERIODICALS CONTAINING, RUSKINIANA; BEING AN INDEX TO DIVISION II. OF THE BIBLIOGRAPHY

THE references in this Index are (1) to the authors of books, or other separate publications, about Ruskin; (2) in the case of papers in magazines, etc., to the name of the periodicals.

References in the latter case are sometimes given to the author's name, as well as to the periodical; but considerations of space have necessitated some discrimination, and the name of every writer is not included in the index.

In the case of Biographies containing Ruskiniana, the name of the subject of the biography, and not the writer of it, is indexed.

It may be noted that the same page often contains more than one item. Thus, in the reference to "Athenæum, 130," three articles are referred to.

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III. CATALOGUE OF RUSKIN MSS.

The names in brackets indicate the ownership of the MS.

The references are to the volume and page at which further particulars, and in some cases a facsimile, will be found.

The entry "No MS." does not amount to a positive statement that there is no MS. of the piece in the author's hand, but only that the MS., if any, is unknown to the editors.

A. PUBLISHED WRITINGS

A Joy for Ever.

No MS. except the 1880 preface (George Allen). XVI. lxix.-lxx.

A Knight's Faith.

(Brantwood.) Fragmentary MS., proofs and revises, bound up in a folio volume. XXXI. xlii.

Academy Notes.

1855–1859 (Allen). Fragmentary MS. and proofs. XIV. xxxi. Facsimile, XIV. 214–5.—1875 (A. Wedderburn). Part of the MS. XIV. xxxi.

Æsthetic and Mathematic Schools of Florence. (Brantwood.) XXIII. lx.

Ara Cœli. (Brantwood.) XXXIII. lxvii.

Arachne, The Story of.

See XX. 37. Mr. S. C. Cockerell has part of the MS. This was exhibited at Manchester in 1904.

Aratra Pentelici.

No final MS. known, but much draft material in the Oxford ledgers at Brantwood. XX. lviii. Of the final lecture (added in this edition) on The School of Florence, there are three MS. copies at Brantwood, one separately bound up, the others in one or other of the ledgers. XX. lvii.-viii. Facsimile, XX. 283–4.

Ariadne Florentina.

Mr. S. C. Cockerell has a 4to MS. book containing some MS. of Ariadne, Deucalion, Fors, etc. Mr. Wedderburn has a proof of Lect. vi. revised by Ruskin. XXII. xl.

Architecture and Painting, Lectures on. (Allen.) XII. xxxvi. Facsimile, XII. 128–9.

Arrows of the Chace.

MS. mostly dispersed or destroyed. XXXIV. xlvi. Mr. Wedderburn has the MS. and corrected proofs of both preface and epilogue. Facsimile, XXXIV. 470–1. And see *s.* Field Sports.

Art of England, The. (Brantwood.) XXXIII. lxix. Facsimile, XXXIII. 308–9.

Ascent of the St. Bernard, The. (Brantwood.) I. 504–5.

Banded and Brecciated Concretions.

(Brantwood.) A set of the magazine articles revised by Ruskin was in Mr. Allen's possession, and is now in that of Mr. Cook. The MS. of the fifth article is in the volume of *Deucalion* MS. at Brantwood. XXVI. xxxiii. Facsimile, XXVI. 66–67.

Baptism, Essay on. (Brantwood.) 39 pp. of MS., folio. XII. lxxxvi.

Best Hundred Books. Facsimile of corrected list, XXXIV. 583.

Bible of Amiens, The. (Brantwood, and a few sheets in the British Museum, Additional MSS. 37725.) XXXIII. lxiv. Facsimile, XXXIII. 122–3.

Bibliotheca Pastorum.

See under sub-titles, A Knight's Faith, Economist of Xenophon, Elements of Prosody, Rock Honeycomb.

Blackwood, Reply to (1836). No original MS. See III. 635.

Cambridge Address (1858). No MS.

Cavalli Monuments, The. No MS.

Cestus of Aglaia, The. (W. Ward, Allen.) MS. of parts. XIX. lxv. Facsimile, XIX. 72.

Christ's Folk in the Apennine. No MS.

Chronicles of St. Bernard, Velasquez, etc.

(Brantwood.) I. 505. This is bound up in a thin folio volume, together with the "Essay on Painting and Music."

College Friend. See *s.* Letters.

Crown of Wild Olive.

Lect. i., formerly T. J. Wise, now R. B. Adam, Buffalo, U.S.A.; Lect. ii., none; Lect. iii., Allen; Lect. iv., none; Notes, Brantwood, and (fourteen folios) F. W. Hilliard. XVIII. lxxviii., XIX. lxv. Facsimile, XVIII. 465. In addition to this, the MS. of part of the "Notes on the Political Economy of Prussia" was sold at Sotheby's, Dec. 1, 1910.

Crystal Palace, Opening of the. (J. P. Morgan.) XII. lxiv. Facsimile, XII. 428–9.

Denudation of Alps. No. MS.

Deucalion.

(Brantwood, F. Hilliard, A. Macdonald.) XXVI. xlvii., 363 *seq.* Some fragmentary MS. is owned by Mr. S. C. Cockerell, Mr. F. W. Hilliard, and Mr. A. Macdonald. See above, *s. Ariadne.* Mr. Hilliard's MS. was shown at Manchester in 1904. It consists of a rough draft of the "Three Æras," in a copyist's hand, corrected by R., with some sketches and material for "Pruina Arachne," partly used in "Bruma Artifex."—Notes for the intended continuation are in a bound-up volume at Brantwood, and have been largely used in this edition. Facsimile, XXVI. 346–7.

Dilecta. See below, *s.* Præterita.

Eagle's Nest.

(Brantwood.) A few loose sheets only. Of the lecture on the Halcyon, the MS. is mainly in another's hand, but some eight pages are in that of Ruskin. XXII. xxxvi.–vii. Facsimile, XXII. 180–1.

Eastlake's *Oil Painting*, Article on. No MS. XII. lxxxvi.

Economist of Xenophon.

(A. Wedderburn.) MS., proofs, and revises of Ruskin's preface. XXXI. xix. Facsimile, XXXI. 20–21.

Elements of Drawing, The. No MS., but some proofs (Allen, W. Ward). XV. xix.

Elements of Perspective, The. (Allen.) MS. and revised copy of the book. XV. xxvi.

Elements of Prosody. No MS.

Employment for the Destitute and Criminal Classes (1868).

Mr. Bernard Buchanan Macgeorge in the privately-printed Catalogue of his library (Glasgow, J. Maclehose, 1906) notes that he has the corrected sheets, and three leaves of the MS. of the material added in the second edition.

Essay on Music and Painting. (Brantwood.) Two MSS. I. 266.

Essays on Political Economy. See *s.* Munera Pulveris.

Ethics of the Dust, The.

(Allen.) MS. of the draft. XVIII. lxxiv., XIX. lxv. Facsimile, XVIII. 358–9.

Fairy Stories, Preface. XIX. 233.

The MS. of this piece, together with several letters to C. A. Howell and others referring to the subject, was offered for sale some years ago by Dodd, Mead & Company, 755 Broadway, New York.

Fiction, Fair and Foul.

(A. Wedderburn, F. W. Hilliard.) The original MS. is in Mr. Wedderburn's collection. Mr. Hilliard has a fair copy of the first paper. XXXIV. xxxv.–vi. Facsimile, XXXIV. 312–3.

Field Sports, Morality of. Facsimile, XXXIV. 498–9.

Fors Clavigera.

Comparatively little of this remains, much having been destroyed by Ruskin as it was set up in type. See Vol. XXVII. lxxxviii.–ix., and Vol. XXIX. xxvii. The largest amount of it in any one place is that at Brantwood, but even that collection is fragmentary and not very large. It consists of the following: Letters 12 and 13 (parts only), 58 (fairly full and with first draft of St. George's Creed), 60 and 61 (fragments only), 62 (partly MS., partly corrected proofs), 63 and 64 (fragments only), 74 (in part), 81 (a fragment), 84 (full), 87 (fragment), 88 (fairly full), 92 (full), 95 (fairly full). In addition to these is the MS. of what has been printed for the first time in this edition as Appendices 4–8, 12, 13, 15, 16, 18, 19, 21–25 of Vol. XXIX. Fragments of the MS. of *Fors* may well be in many hands. Often a few sheets of MS. were given away by Ruskin, and now and again a *Fors* was drafted in one of his note-books. Thus Mr. S. C. Cockerell has a little of the MS. (see above, *s.* Ariadne), and some of it occasionally appears in booksellers' catalogues, *e.g.* in that of Mr. B. Quaritch (No. 286), some proof-sheets of Letter 67 were advertised for sale together with some of the MS. of Letter 82. The fact that Miss Anderson has the last two sheets of this MS. gives a good example of how Ruskin broke it up. Facsimiles (of parts of Letters 1, 12, 41, 58, 74, 91, 92, a hitherto unpublished passage, and the Constitution of St. George), XXVII. 12–13, 204–5, XXVIII. 80–81, 420–1, XXIX. 30–31, 446–7, 460–1, 536–7, XXX. 4–5.

Francesca's Book. No MS. XXXII.

Franco-Prussian War, Letter on. Facsimile, XXXIV. 501.

Giotto and his Works in Padua. (Allen.) A few sheets. XXIV. xlvii. Facsimile, XXIV. 90–91.

Greek and Christian Art. (Two Lectures.) See XX. 403, 407.

Greek Art and Mythology, Lectures on (Arachne, Ægina, Elis, Tarentum, etc.).

MSS. in the Oxford ledgers, at Brantwood. XX. lviii.–ix. And see *s.* Arachne.

Harbours of England, The.

(J. P. Morgan, and a proof, Allen.) XIII. lvii.–viii. Facsimile, XIII. 18, 28, 33.

Home and its Economies. No MS.

Hortus Inclusus.

The original letters are in the possession of Mr. A. Fleming. The last letter was exhibited at Manchester in 1904.

Illumination, Addresses on. No MS. XII. lxxxvi.

King of the Golden River, The.

(Brantwood.) I. xlviii.–ix., 305. This is a thin 4to MS., now bound in dark-blue morocco. The variations between it and the printed text are all noted in this edition. The illustrations by Doyle) are not with the MS., and it is not known if they are extant.

Landscape, Lectures on.

(Brantwood.) MS. of draft in one of the Oxford ledgers at Brantwood, and some loose sheets. Also a fair copy in another's hand, revised by Ruskin. (Lent to Manchester, 1904.) XXII. xxx. Facsimile, XXII. 12–13.

Laws of Fésole.

(Brantwood.) Part of the MS. XV. xxx. A good many pages of matter for the intended continuation of the book are in a bound-up volume at Brantwood. This contains the original drawings for Plates VIII. and XI. Some of this matter is given in this edition: see XV. 395. Mr. F. W. Hilliard has part of the MS. of Vol. I. chap. 6. Facsimile, XV. 484–5. Another part of the MS. (chap. vi.) consisting of 9 pp. was sold at Sotheby's, Dec. 1, 1910.

Lectures on Art.

No final MS. known, but much draft material in the Oxford ledgers at Brantwood. MS. of 1887 preface (Allen). XX. xlix. Facsimile, XX. 16–17, 42–43.

Leoni. (Brantwood.) I. 238, II. 532.

Letter to Prout (1844). III. 662 *seq.* MS. at Brantwood.

Letters to a College Friend. (In America.) I. 400.

Letters to Dale. See below, *s.* Three Letters.

Letters to Count Zorzi on St. Mark's. No MS.

Letters.

The originals of the letters are, of course, in the hands of the persons to whom they were addressed, or their successors. Those to Rawdon Brown are in the British Museum (Additional MSS. 36304); those to Miss Beever (as already stated, *s.* Hortus Inclusus), in the possession of Mr. Albert Fleming; a large collection, addressed to Professor Norton, in America; etc., etc. A few other letters (some published, others not) are in the British Museum (Egerton 2846, 2847; Add. MSS. 36525, 37021, 37194, 37725). A good many have been sold at Sotheby's from time to time. See below, pp. 347–9. For facsimiles, see II. 264; XII. xxiv.; XIII. 324; XXVIII. 402–3; XXX. lx.–i., lxvi.–vii.; XXXVI. 251, 276–7, 524; XXXVII. 122–3, 140–1, 210, 372, 414, 418–9, 614, 702, 705, 728–9.

Light and Water Colours. XIII. 589 *seq.*

The MS. of this letter and appendix was sold at Sotheby's, Dec. 1, 1910.

Limestone Alps of Savoy. The MS. of the Introduction is in the Ruskin Museum, Coniston.

Lindsay's *Christian Art*, Article on.

No MS., but a revised proof, corrected by W. H. Harrison, is at Brantwood.

Lord's Prayer and the Church. XXXIV. xxxiii.

Loudon's Magazines, minor contributions to. No MSS. known, but see I. xxxi.

Louvre, Notes on the. (Brantwood.) These are in diaries of 1844, 1849, 1854. XII. lxxxvi.

Love's Meinie.

(Brantwood, A. Wedderburn.) XXV. xxxii. A bound-up volume at Brantwood contains proofs of the lecture on "The Chough," and some additions to it and various notes on birds. The MS. of the lecture on "The Robin" is in Mr. Wedderburn's collection. Mr. B. B. Macgeorge has the MS. of the Preface. Facsimile, XXV. 20–21.

Michael Angelo and Tintoret, Relations between.

(Brantwood.) Some MS. in Ruskin's diary, and some dictated notes in Mrs. Severn's hand. XXII. xxxiv. Facsimile, XXII. 84–85.

Minerals, Catalogues of. See XXVI. pp. 417, 457, 519.

Modern Art. (Brantwood.) MS. in another's hand, corrected by Ruskin, thin 4to volume. XIX. lxxii.

Modern Painters.

(J. Pierpont Morgan, Brantwood.) Almost the whole of this MS. was bought from Mr. George Allen and Mr. F. W. Hilliard by Mr. J. P. Morgan. Part, however, of the first MSS. of vol. i. and some notes for vol. ii. are at Brantwood. See II. 532; III. li., 635, 680 *seq.*; IV. xlix., 359 *seq.*; V. lxi., 433 *seq.*; VI. xxi. *seq.*, 479; VII. lxviii., 479. See also XIX. lxxi. The MS. of some additional passages first given in this edition is not in Ruskin's hand (IV. 378 *seq.*, VII. 481 *seq.*). Mr. Hilliard's MS. was exhibited at the Ruskin Exhibition in Manchester in 1904. It was of Vol. II. only, and consisted of 137 folios, being a draft of the first fifty pages of the book as originally printed, and the printer's copy of the whole. At the same exhibition a proof of the 1884 Epilogue, corrected by Ruskin, was exhibited by Mr. W. G. Collingwood. Some proof-sheets were also advertised for sale in Mr. B. Quaritch's catalogue (No. 286).

For facsimiles, see III. 89, 256; IV. 364–5; V. 80, 292–3; VI. 120–1, 296–7; VII. 374–5, 458–9.

Modern Painters, Readings in, 1877.

(Brantwood.) XXII. xli.–ii. Loose leaves now bound together. There are forty leaves of Ruskin's MS. of §§ 1–33, and thirty-three of his MS. of §§ 34–63 (XXII. 508 *seq.*, 519 *seq.*), together with seven leaves of printed proofs of what is now *Deucalion*, chap. xii. §§ 33–40 (XXII. 519, XXVI. 260 *seq.*).

Mornings in Florence.

(Brantwood.) Some MS. at Brantwood. Proofs of Ruskin's 1882 revise (Allen). XXIII. lxiii. Facsimile, XXIII. 362–3.

Munera Pulveris.

(In various hands, Allen, C. H. Barber, etc.) XVII. cxiv. Facsimile, XVII. 234–5.

Museum or Picture Gallery, Letters on. See XXXIV. xxxiii.

Music, Ruskin's.

There is a little MS. both at Brantwood and in the Coniston Museum. See XXXI. 513 *seq.*

National Ethics, etc., Rede Lecture.

(Brantwood.) MS. in another's hand, corrected by Ruskin, thin 4to volume. XIX. lxxii.

National Gallery, Letters on the, 1847. (Brantwood.) XII. lxxxvi.; 1852, *ibid.*

On the Old Road.

The MS. of many of these articles is not known. For others, see XXXIV. xxxi. (Railways in Lake District), xxxii. (Three Colours of Pre-Raphaelitism), xxxiii. (Lord's Prayer and the Church, Epilogue), xxxiii. (Museum or Picture Gallery), xxxvii. (Usury), all at Brantwood. And see above, *s.* Fiction, Fair and Foul.

Our Fathers have Told Us.

See *s.* Ara Cœli, Bible of Amiens, Valle Crucis. Some preliminary notes were lent by W. G. Collingwood to Manchester in 1904.

Oxford Catalogues and Notes.

Very fragmentary MS. in one of the Oxford ledgers at Brantwood. XXI. li. Facsimile, XXI. 102–3.

Oxford, Final Lectures at. See XXXIII. lxxii.

Oxford Museum, Letters on the. (Sir W. Acland, Allen.) XVI. liv. Facsimile, XVI. 228–9.

Painted Glass, Letters on. (Oldfield.) XII. lxxxvi.

Painting and Music, Essay on. (Brantwood.) I. 266.

Pleasures of England.

(Brantwood.) XXXIII. lxxii. This bound-up volume contains the MS. of part of Lect. i. (§§ 1–22), a para. (§ 33) of Lect. ii., and various matter (often very disjointed) for the intended continuation of the lectures.

Poems.

(Brantwood.) For an account of the various MSS. see II. xxxv. vi., 529 *seq.* Facsimiles, II. 265, 316 (Plates), and Plate 15.

Poetry of Architecture, The. (Brantwood.) I. 2. Facsimile, I. 140, XXXV. 72.

Political Economy of Art. See *s.* A Joy for Ever.

Political Economy, Letters on. No original MSS., but see XVII. 491.

Politics, Letters on. (Brantwood.) XII. lxxxvi.

Præterita.

(Brantwood.) For an account of this MS., see XXXVI. lvii.–viii. Facsimiles, XXXV. 326–7, 562–3.

Pre-Raphaelites, Letters on the. No MS. XII. lxxxvi.

Pre-Raphaelitism. (Allen.) XII. lvii., lxxxvi. Facsimile, XII. 392–3.

Pre-Raphaelitism, Three Colours of.

(Brantwood.) Fragmentary MSS. of §§ 226–34, 243 (end), 246, 248–9. See *s.* On the Old Road. Facsimile, XXV. 286–7.

Proserpina. (Brantwood.) Various, but incomplete, MSS. with additions, largely used in this edition. XXV. li.

Prout, Article on, 1849. No MS. XII. lxxxvi.

Prout and Hunt, Notes on, 1880.

(Brantwood.) Part of MS. XIV. xxxvi. Bound up with this is the 1844 letter to Prout, given at Vol. III. p. 662. Facsimile, XIV 376–7.

Queen of the Air, The.

(Brantwood.) A few pages only. XIX. lxxi. Facsimile, XIX. 297.

Rede Lecture. See above, *s.* National Ethics.

Reynolds's *Discourses*, Lectures on. (E. T. Cook. Formerly at Brantwood.) XXII. xli.

Reynolds, Sir Joshua, and Holbein. (Allen.) XIX. lxxi. Facsimile, XIX. 16–17.

Roadside Songs of Tuscany.

(Brantwood.) Only a few sheets of Ruskin's MS. XXXII. xxxv. Facsimile, XXXII. 54, 55.

Rock Honeycomb.

(Miss S. Anderson.) Fairly complete MS. XXXI. xxxi. Facsimile, XXXI. 104, 105.

St. George's Guild and Museum.

Reports, Accounts, Catalogue. etc., very little MS. known. See XXX. lxxvi. See above, *s.* Fors.

St. Mark's, Circular relating to.

This MS., 16 pp., was sold at Sotheby's, Dec. 1, 1910.

St. Mark's Rest.

(F. W. Hilliard, Brantwood.) A few (eight) sheets of the MS. are owned by Mr. F. W. Hilliard, but there is at Brantwood a bound-up volume of MS. passages intended for its continuation, and largely given in this edition. XXIV. lviii., 424 *seq.*

Sesame and Lilies.

The complete MS. of "The Mystery of Life and its Arts" is in Mr. Wedderburn's collection, and was lent to Manchester in 1904. Of the other two lectures, no MS. is known. XVIII. lxiii. Facsimile, XVIII. 148–9.

Seven Lamps of Architecture.

(America.) VIII. xlviii.–ix., 278 *seq.* Formerly in the possession of Mr. George Allen, and sold by him. Facsimile, VIII. 222–3.

Sheepfolds, Notes on. No MS. XII. lxxxvi.

Silica, Form in. No MS.

Silica, Grammar of. See XXVI. 532.

Stones of Venice, The.

(America.) IX. xlviii., X. lxi.–ii., XI. xv. *seq.*, xxix. In addition to the main MS. there are at Brantwood several Venetian note-books full of sketches and memoranda. Seven of these are marked: "St. Mark's," "Palace," "House," "Door," "Gothic," and "Bit" Book respectively. There are also many sheets of notes with more or less detailed drawings of architecture and sculpture, chiefly at Brantwood, or in the possession of one or other of the editors. Mr. Wedderburn owns the MS. of the additional "Castel-Franco" chapter, and a large number of the corrected sheets for the Travellers' Edition. Mr. F. W. Hilliard has a copy of the preface to the 1874 (autograph) edition in the hand of a secretary, but corrected by R. Facsimiles, IX. 16–17, X. 186–7, XI. 204–5.

Storm Cloud of the Nineteenth Century.

(Brantwood.) XXXIV. xxvii. MS. or corrected proofs, but with omissions, bound up in a thin folio volume.

Story of Ida, The, Ruskin's Preface. Miss S. Anderson has two sheets of this.

Stratified Alps of Savoy. No MS.

Study of Architecture, The. (1865.) No MS.

Three Letters and an Essay.

I. 356. The MS. of the three Letters is now in the British Museum (Additional MSS. 37725), presented by Mrs. T. Thornton.

Time and Tide. No MS. But see XVII. cxiv.

Turner, Letters and Catalogues, 1856–1876.

No MS., except part of letter to *Literary Gazette* (Allen). XIII. lvii.–viii.

Turner, National Gallery Catalogue. No MS. XIII. lvii.–viii.

Turner, Notes by Ruskin on his Turner drawings, etc., 1878.

(Brantwood, H. Beaumont.) XIII. lvii.–viii. Facsimile, XIII. 410–1.

Two Paths, The.

(Allen.) XVI. lxx. Mr. Wedderburn has a small sheet on which are the sketches for figs. 3–6 of Appendix V. Facsimile, XVI. 276–7, 340–1.

Ulric the Farm Servant. (Mrs. Firth.) Draft of Ruskin's preface. XXXII. 343.

Unto this Last. (Formerly Allen, now in America.) XVII. cxiii. Facsimile, XVII. 74–75.

Val d'Arno.

(Brantwood.) MS. of first draft of Lects. i.–v. written by Ruskin in a separate book. XXIII. lix. Facsimile, XXIII. 22.

Valle Crucis.

(Brantwood.) XXXIII. lxiv., lxvii. MS. of "Candida Casa" and "Mending the Sieve," fairly complete.

Valley of Somme, Flamboyant Architecture. (A. Wedderburn.) XIX. lxxii.

Venice Academy Guide. No MS.

Verona and its Rivers.

(Brantwood.) MS. 4to of the Lecture, but with some omissions. The MS. is largely not in Ruskin's hand, but is revised by him. XIX. lxxii.

Working Men's College Memorandum. Facsimile, XVI. 470–1.

B. DIARIES AND NOTE-BOOKS

In addition to the above MSS. of his published books, there are at Brantwood a large number of diaries and note-books, to which the editors have had full access. These are written in various volumes of all sorts and sizes, from large folios to small account-books. The same book is often made up partly of diary and partly of notes of the subject or subjects to which Ruskin was at the time devoting particular attention.

(*a*) DIARIES

The references are to the volumes and pages where the diaries are summarised, or quotations from them referred to.

1830. A tour to the Lakes. II. xiv., 534.

1835. Tour abroad. I. xix., xxx.; II. xiv., 395.

1840. March 31–June 23, with some diary of 1843 and 1844. III. xii.; IV. xiv.; XII. lxiv., 131; XIV. 127.

1840, Oct. 8–1841, June 29. Tour abroad, with some diary on return to England. I. xx., xxxviii.; II. xiv.; III. xii.; IV. 339; XXV. 234; XXXV. 295, 308.

1844. Tour abroad. III. xii., xxv.–xxvii.; IV. xiv., xxii.; XIII. xlvi.

1845. First tour abroad without his parents. Two volumes, mostly in the hand of his servant Hobbes, but corrected by Ruskin. III. xiii.; IV. xxiv.; V. 393; XI. x.; XII. x.–xi.; XXXVI. 47.

1846–47. Abroad and in Scotland. VIII. xx., xxvii.–viii.; IX. xi.; X. 152; XI. x.; XXV. 154; XXVI. xxi.; XXXV. 418.

1848–49. Abroad. V. x., xvii.; VIII. xxix.; IX. xi.; XXVI. xxiii.

1849–52. Two volumes containing mainly architectural notes made in France and Venice. VI. x.; IX. xi., xxiv.; X. xii., xxiv.; XII. xi.; XIII. 47, 369, 460.

1851, 1853, 1854. Mixed diary and notes, at home, at Venice, and in Scotland. See above, p. 87.

1854. Abroad. V. xi.; VI. x.; XII. xi.; XXIX. 302; XXXI. xli.; XXXV. 449.

1854. A volume marked "Turner, Missals," consisting more of notes than of diary.

1856–59, 1861–62. Marked "Savoy Flora." VII. xi., 207 *n.*; XIV. 83, 141, 252; XV. 85; XXXIV. 585.

1861–63. Two volumes, marked "Rock Book," "Geol. Switz., etc." These are more notes than diary. XXVI. 570; XXXVI. 538.

1866–67–70. Two books. (*a*) 1866, April 27–1867, October 11. Switzerland, Keswick, London. (*b*) 1867, Oct. 24–1870, Feb. 26. "Abbeville Book." XIX. xi.

1869–70–74. Marked "Palermo Book." XXI. 112.

1871–72–73. This book runs from Dec. 1871 to April 1873, with some gaps. XX. xi.; XXII. xi.; XXIII. x.; XXXV. xiii.

1874–75. "St. Martin's Book." XXIII. x.; XXVIII. x.; XXXVI. xcvii.

1875–76. "Broadlands Book." XXIII. 32; XXIV. xi.; XXV. x.; XXVIII. x.

1876–77, 1878, 1880, 1881–82. XXIV. xi.; XXV. x.; XXVIII. x.; XXIX. 136; XXXV. xiii.

1877–78. Marked "Myths," "Botany." XXV. x.

1876–81, 1883. This is a large volume, and contains Ruskin's translation of part of Plato's *Laws*. XXV. x.; XXX. 194; XXXIII. x.–xi.

1882, Aug. 10–1883. XXX. 223; XXXII. xxii.; XXXIII. x.–xi.

1884. XXV. x.; XXXIII. x.

1885, Jan. 1–July 14. See above, p. 89.

1885, July 15–Dec., 1886–87. XXXV. xiii.; XXXVI. lxxvi.

1888. Two fragmentary diaries, one containing Jan. 1–10 only. XXXV. xiv.

There are also at Brantwood some seven bound quarto volumes of letters from Ruskin to his parents: (i.) 1827–44: see II. 534. (ii.) 1845. (iii.) 1847–48–49–50–51. (iv.) 1851–52. (v.) 1853. (vi.) 1857–58–59–61. (vii.) 1862–63; and a considerable number of letters to his mother, and to Mrs. Severn.

(*b*) NOTE-BOOKS, Etc.

Botany. (*a*) Marked "First Flora 1866." This refers to six botanical note-books, viz. First, Second, Third, Savoy, Milan, and Home Flora. Of these the "Milan" book is missing. The "Second Flora" contains material used in *Proserpina*, Vol. I. chaps. i. and iv.; the "Third Flora" similar material, chaps. ii. and iii.; and the "Home Flora" much material there used, *e.g.* chaps. ii. §§ 8–end, iii. §§ 8–16. It also contains a draft of St. George's Rules. For the "Savoy Flora," see above, *s.* Diaries, 1856–62.

[Brantwood Study described. Facsimile, XXIII. lxviii.]

Chaucer Book. Notes on Chaucer, with some history notes.

Chess Notes. Two books.

Classical Notes. (*a*) A large ledger with mythology notes (pp. 1–75). It also contains the first plan (pp. 77–82) for 1883 lectures at Oxford, thus—

1. All great art is praise.
2. The Word is in thine heart.
3. The Eyes of Science.
4. Elf Land.
5. The Fireside.
6. The Hillside. (See Vol. XXXIII.)

and (p. 83) some notes on the book of Daniel, begun Jan. 28, 1886.

(*b*) Folio book on various plants as mentioned in the classics and on Latin adjectives (8 pp.), a note on the seamew, a list (28 pp.) of St. George's minerals and a plan for a school collection of minerals.

(*c*) Notes on Latin verbs (26 pp.) and on metals (29 pp.).

(*d*) Folio book on Greek words and Greek mythology.

(*e*) 4to book of classical notes.

Coin Book.

[Geological Map (1835). XXXV. 152.]

Geology. (*a*) Some early geology on 80 pp. of closely written foolscap. (*b*) 4to book on the breccias of Mornex, largely in Mrs. Severn's hand, with some botany notes. (*c*) Catalogue of crystals. (*d*) Geological notes, catalogue of minerals. (*e*) Large catalogue of mineral collection.

[Greek Gospels, annotated by Ruskin. Facsimile, XXXIV. 703.]

Juvenilia. For a detailed account of these MSS., containing Poems, Geological Notes, etc., etc., see II. 529 *seq.*

To those there described should be added three small books, containing: (*a*) Early Latin Grammar, with reports of three sermons. (*b*) Early mineralogy and catalogue of minerals, again with a report of a sermon. (*c*) Early mineralogy, with some notes of travels added to by Ruskin's father, and a very neat "printed" copy of Mrs. Hemans' "The Sound of the Sea."

[Several maps made by R. when young, *e.g.* the map of Italy (1827). Facsimile, XXXV. 72.]

Mineralogical Dict., 1831. XXXV. 121.

Miscellaneous Note-Book, on Political Economy and Classics at one end, and on Geology at the other.

Oxford Ledgers. Two large ledgers with MS. of the draft or material for Oxford lectures. See above, *s.* Lectures on Art, Landscape, etc.

"Pindar" and "Psalterium" Book.

Plato's Laws. Book I. and part of Book II. Ruskin's translation was written in his diary of 1876–80. There is also at Brantwood a bound-up volume containing the beginning of an Introduction to the *Laws;* a fair copy of the diary translation in the hand of a secretary, revised by Ruskin; some notes on Book I.; various pages of the *Laws* from Jowett's *Plato,* with marginal notes by Ruskin, together with some notes on Athenian History, dictated by Ruskin to a secretary.

[Sermon Book (1827). XXXV. 72.]

IV. PORTRAITS

Of Ruskin's personal appearance, many varying accounts have been given. He is often spoken of as short in stature, but this is not correct. "I grant, alas!" wrote Mrs. Arthur Severn in 1891,[1] "that in the last ten years he has stooped so much that he has shrunk into what might be considered by some people a little man; but about twenty-five years ago, I should certainly have called him much above the average height. And as a young man he was well over 5 feet 10 inches—indeed, almost 5 feet 11 inches; and people who knew him then would have called him tall."[2] Richmond's portrait of 1842 (No. 6) is of a tall, slight young man; the stoop and hunched appearance of the back, in old age, are suggested in Barraud's photograph (No. 47).

Unfortunately Ruskin was not among the eminent men of the time painted by Watts. "It would have been impossible for me to attempt it," he said, for "I should have felt paralysed in Ruskin's presence."[3] In 1859 and later Ruskin gave sittings to Rossetti (XXXVI. 311, 329, 335, 405, 497), but nothing came of them except a very unsatisfactory crayon drawing (No. 15). In 1866 Ruskin gave sittings to Burne-Jones, who made some drawings, but these were not preserved (see XXXVI. 500, 501, 504, 511, 521, 522). In 1899 a scheme was set on foot for having his portrait painted by Holman Hunt (XXXIV. 734), but the state of Ruskin's health rendered it impossible for the necessary sittings to be arranged.

It is, therefore, mainly upon photographs that the portraiture of Ruskin in later life depends, and the more important of them are therefore included in this list.

(1.) 1822.—Oil portrait at the age of $3\frac{1}{2}$ by James Northcote, R.A., life-size. At Brantwood. Described in *Præterita*, i. § 14.—XXXV. Plate ii.

Of this picture there is a reduced copy, also in the possession of Mrs. Arthur Severn. The Plate in this edition is reproduced direct from the large original.—Reproduced (half-tone process) in *Magazine of Art*, January 1891, and M. H. Spielmann's *John Ruskin*, 1900, p. 19, and thence frequently in newspapers, etc.

(2.) 1822.—"The Thorn in the Foot." Fancy portrait (oil) by James Northcote, R.A. At Brantwood. Described in *Præterita*, i. § 16.—XXXV. Plate iii.

Magazine of Art and *John Ruskin*, etc., *ut supra*.

(3.) 1841.—Cameo in ivory. Done at Rome. At Brantwood. Described in *Præterita*, XXXV. 280.—XXXV. Plate xiiiA.

(4.) *Circ.* 1841.—Portrait in oil by Thomas Richmond (elder brother of George Richmond, R.A.). In the possession of Mr. William C. Ward.

A small picture ($13\frac{1}{4}$ in. × 10). Figure, about three-quarter length, standing, and holding his gloves; hat and umbrella on a stone bench beside him.

(5.) 1842.—Full-length, in water-colour, by George Richmond, R.A. At Brantwood. Described in *Præterita* (XXXV. 398).—III. *Frontispiece*.

For reproductions, see III. xvi. *note*.

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[1] To M. H. Spielmann, in his *John Ruskin*, p. 154.
[2] See Dr. Furnivall's description, VIII. xxxiv.
[3] M. H. Spielmann's *John Ruskin*, p. 157. But see XXXVI. lvii.

(6.) 1853.—Pencil and slight wash drawing by J. E. Millais, R.A. Formerly in Lady Trevelyan's possession, now in that of Miss Trevelyan.—XXXVI. Plate A. Thus described by T. Woolner, R.A.:—

"The Millais pencil sketch was in the possession of Lady Trevelyan, wife of the late Sir Walter Trevelyan, of Wallington. The likeness, so far as I can remember, was very good, but the expression that of a hyena, or something between Carker and that hilarious animal. Enemies would call the expression characteristic, but friends would declare that it did him injustice." On Ruskin's mouth Woolner added: "It would be hard for any one to read that feature. Rossetti told me that when a boy Ruskin had part of one of his lips bitten off by a dog. The mouth is the most expressive of all features, and tells the history of its owner's nature better than any other; but under the circumstances how would it be possible to read it accurately? To fill up the gaps in Sappho's verse would be but a schoolboy's exercise compared to such a task. Lavater might give a hint, or the Greek expert who discovered that Socrates was a sensual fellow, but I don't think any modern physiognomist could do much with this modern instance. Of course, the main force of his head is perception, this faculty being unusually developed; but, so far as I remember, I do not think there is anything else out of the common in the shape of it. His expression is varied beyond all example in my experience." (*Magazine of Art*, January 1891, p. 77, and M. H. Spielmann's *John Ruskin*, 1900, p. 165.)

(7.) 1853–4.—By the stream of Glenfinlas, oil, by J. E. Millais, R.A. In possession of Admiral Acland.—XII. *Frontispiece.*

For reproductions, see XII. xv. *note;* and for references, see General Index (Millais).

(8.) 1854.—Pencil and slight wash drawing; head (looking left), by J. E. Millais, R.A.; signed "January 17, 1854." In possession of Mr. Arthur Severn.

In the Ruskin Exhibition at the Fogg Art Museum, 1909–10 (see below, p. 222), No. 16, "Portrait of Ruskin; reproduction of pencil drawing by John Millais," was a reproduction of No. 9.

(9.) 1856.—Photograph (side-face) taken by a student at the Working Men's College.—XXXVI. cx., *Frontispiece.*

Of this year is a woodcut in the *Illustrated London News*, entitled "Distribution of Prizes at the Architectural Museum, April 7, 1856," and containing what purports to be a likeness of Ruskin.

(10.) *Circ.* 1857.—Oil-portrait, life-size head, by Thomas Richmond. In possession of the artist's son (Ruskin's godson), Mr. John Ruskin Richmond.

(11, 12.) *Circ.* 1857.—Oil-portrait, head, smaller, by Thomas Richmond.—In possession of the artist's daughter, Mrs. G. H. Wollaston.

There is also a water-colour sketch for the above.

(13.) 1857.—Head in chalk, by George Richmond, R.A., 1857. Engraved by Francis Holl, R.A.—XVI. *Frontispiece.*

Mrs. Severn tells an anecdote about this head: see XXXVI. xxvii. Ruskin's own criticism of the portrait ("misses all really valuable in the face") is given in XVI. lxx.
Reproduced in *Magazine of Art*, January 1891, p. 77—and frequently in newspapers, etc.

(14.) 1857?—Head in chalk by George Richmond. In the National Portrait Gallery (No. 1058).—XXXVI. Plate C.

(15.) 1861.—Crayon drawing by D. G. Rossetti. In the University Galleries, Oxford.—XXXVI. li., 329, 335, Plate B.

(16.) 1861.—Portrait by himself in water-colour.—XVII. *Frontispiece.*

For particulars, see XVII. cxiv.–v.

(17.) 1862.—Photograph by Lombardi: standing.

Reproduced in the *Gentlewoman*, January 27, 1900.

From a photograph by Lewis Carroll
1874

(18.) 1863.—Photograph, with D. G. Rossetti and W. B. Scott, in Rossetti's garden in Cheyne Walk, by Messrs. Downey.—XXXVI. Plate 18; referred to, *ibid.*, 454.

(19.) 1863.—Photograph by Messrs. Downey; Ruskin seated, leaning on a walking-stick.—Referred to, XXXVI. 49 and *n.*

(20.) 1864.—Bust (?) by Alexander Munro. Referred to in Ruskin's Letters (XXXVI. 467); but the editors have been unable to trace it.

(21.) 1867.—Photograph (full-face) by Messrs. Elliott & Fry.—This appears as the frontispiece to Vol. XXVII., where it is wrongly dated 1876.

The original of numerous woodcuts, etc.; among them:—an engraving by M. Klinkicht in *Magazine of Art*, January 1891 (p. 78); *Review of Reviews*, January 1898 (p. 15); *Bookman*, March 1900 (p. 180). An excellent lithograph in the *Examiner*, November 1, 1879; "Ruskin in Middle Life," wood-engraving by T. Johnson in the *Century Magazine*, February 1898.

(22.) A photograph, in a slightly different pose, by Messrs. Elliott & Fry.

Reproduced as frontispiece to vol. i. of *Letters of John Ruskin to Charles Eliot Norton.*

(23.) 1867.—Photograph (side-face) by Messrs. Elliott & Fry.

(24.) From No. 23 an etching was made and published by S. Haydon (face reversed), vignetted with a laurel wreath below.

(25.) 1869.—Chalk drawing. Full face.

Reproduced from a photograph (in Mr. Hugh Allen's possession) in E. Gosse's *English Literature: an Illustrated Record*, vol. iv. p. 289; also as frontispiece to *Sesame and Lilies* in Heinemann's "Favourite Classics" (1908). Mr. Allen believes the drawing to have been made by Arthur Burgess.

(26.) 1872.—Caricature portrait by F. Waddy in *Vanity Fair*, February 17.—*See above*, p. 144.

(27, 28.) 1874.—Two portraits by himself, one in pencil (10 × 8), the other in water-colour, presented to Professor Norton.—Mentioned by Ruskin, XXXVII. 82, 92.

(29.) 1874.—Photograph by Rev. C. L. Dodgson ("Lewis Carroll"), leaning back in a chair. One of the best photographs of Ruskin: see Plate VI., opposite.

Copies of this were printed by Mr. H. P. Robinson, of Tunbridge Wells. "As several friends begged Lewis Carroll for copies, he wrote to ask Mr. Ruskin's leave. The reply was, 'Buy Number 5 of *Fors Clavigera* for 1871, which will give you your answer' [See XXVII. 86]. This was not what Mr. Dodgson wanted, so he wrote back, 'Can't afford tenpence.' Finally Mr. Ruskin gave his consent" (*Life and Letters of Lewis Carroll*, by S. D. Collingwood, 1898, vol. i. 157). At p. 158 of that book is a small reproduction of the photograph.

(30.) 1874.—Caricature portrait. "No. XVI., Great Guns of Oxford, President of the Amateur Landscape Gardening Society" (signed "Ino").

Photographs of this drawing were sold at the time by Messrs. Shrimpton, of Oxford. It is a skit on the Hincksey Diggings.

(31.) 1874.—*Caricature.* A print published by *Once a Week* (May 22, 1874), showing Ruskin as an Angel of Light hovering over London and scattering flowers of art.

The print was reproduced, under the heading "A Forgotten Portrait of Ruskin," in the *Glasgow Evening Times*, December 31, 1904.

(32.) 1875.—Plaster medallion by Charles Ashmore, of Aston, near Birmingham.

Described in the *Magazine of Art*, January 1891 (p. 122), and *Spielmann*, p. 174; probably founded on photographs.

(33.) 1876.—Dry-point etching by Georges Pilotell. Published by Noseda.

From a sketch made by the artist, who chanced to see Ruskin in the National Gallery. Reproduced in *Magazine of Art*, January 1891, p. 79, and *Spielmann*, p. 105.

(34.) 1877.—Chalk drawing, life size, by E. W. Andrews.

Exhibited at the Royal Academy in 1877 (No. 1275). "Mr. Ruskin was engaged for some days," says the artist, "in making studies from one of Turner's works—if I recollect rightly, the 'Apollo slaying the Python'—in one of the large rooms at the National Gallery, where I was at work near him, and it was during this time I made my small studies of Mr. Ruskin, from which the larger work was produced. Thus the portrait was taken from sittings, although Mr. Ruskin was an unconscious sitter" (*Magazine of Art*, March 1891, p. xxii.).

(35.) *Circ.* 1877.—Water-colour drawing, full length, by Mr. Arthur Severn. R.I. See *Spielmann*, p. 175.

(36.) 1877.—Bust by Benjamin Creswick.—XXX. Plate iii.

For particulars, see XXX. xlv.

(37.) "Partly based on" No. 36. A portrait in vol. ii. p. 103 of Collingwood's *Life* (1893).

(38.) 1879.—Woodcut by H. S. Uhlrich; according to Ruskin, "out and out the best portrait of me yet done" (XX. lix.).—XX. *Frontispiece.*

(39.) 1879.—Bust by J. E. Boehm, R.A. 1880. In the Ruskin Drawing School at Oxford (inscription, XXI. l.). Also in the National Portrait Gallery (No. 1053). —XXI. Plate lxx.

Reproduced in *Studies in Ruskin; Magazine of Art*, February 1891.

"I never saw any face," wrote the sculptor to Mr. Spielmann, "on which the character and the inside of the man was so clearly written. He can never have *tried* to dissimulate" (*Magazine of Art*, p. 122). It appears from a circular already quoted (above, p. 111) that Boehm also made "a full-length sketch of Ruskin in clay." Ruskin mentions his sittings to Boehm in letters: XXXVII. 301, 303.

(40.) 1879.—Water-colour by Hubert Herkomer, R.A. Exhibited at the Grosvenor Gallery, 1881; presented by the artist to the National Portrait Gallery, 1903 (No. 1336); etched by the painter, and published by the Fine Art Society, 1881.—XXXVII. Plate viii.

The drawing is reproduced in an excellent woodcut by W. Biscombe Gardner in *Magazine of Art*, February 1891 (p. 125), in the *Bookman*, March 1900 (p. 187), and in *St. George*, vol. i. 1898; the artist's etching, in *Harper's Magazine*, March 1890 (p. 581).

"I painted John Ruskin in 1879," says Mr. Herkomer in an American paper. "It was in water-colour, a drawing of head and shoulders life-size, painted at Denmark Hill [a mistake for Herne Hill], in the little garret bedroom which had formerly been his nursery. He seemed most anxious not to look at the painting until I quite finished it; whilst sitting he was theorising about the methods of painting. I used in those days to paint abnormally large water-colours, and always covered the paper first with a wash of some ochre or grey, then sketched the subject with charcoal. I would then commence with a hoghair brush, working up the ground colour with some fresh tones, and out of a kind of chaos produce a head. Ruskin queried even the possibility of this, and would hardly believe that my final outlines and delicate bits of drawing were put in last. His theory was to draw the outline with the precision of an expert penman, then fill in with colour. He has tried this method over and over again, but the result has never been satisfactory; the theory seems to him right for all that. I know that he made repeated attempts to paint himself to prove this, between his sittings to me, but they were never openly shown." (*The Star*, March 4, 1890.) Ruskin much liked Herkomer's portrait, see XXXVII. 303, 427.

The editors have no knowledge of the "attempts" here mentioned; Ruskin, however, had made two in 1874 (*see above;* Nos. 27, 28), and had thoughts of again attempting a portrait of himself in 1875 (XXXVII. 160), but nothing came of it.

(41.) *Circ.* 1879.—A portrait, by W. G. Collingwood, in a design for the seal of the Liverpool Ruskin Society.

Engraved by H. Allen; an example was shown at the Manchester Ruskin Exhibition (1904), No. 417.

(42.) 1881.—Bust by Mr. Atkinson.

"The Professor treated the unknown visitor as his visitor, found him lodgings and a workshop, and a place at his table for a great while, during which the bust made but slow progress. One reason, perhaps, for Mr. Atkinson's difficulty was that Ruskin had just grown a beard, and the well-known face was no longer there to mould. 'Can't you treat the beard in early Greek fashion? I should like to be a Bearded Bacchus,' he said. In spite of the admitted failure, he gave further work to the sculptor in casting leaves and other details. . . . Some of Mr. Atkinson's casts are on view in the Coniston Museum. But the sculptor's chief personal wish was to get a mould of Ruskin's hand. He used to say there was more in it than in his face; at least, it was the most characteristic feature, and representable in solid form, while the face, depending on the bright blue eye and changeful expression, evaded him as it evaded more celebrated sculptors." (W. G. Collingwood, *Ruskin Relics*, p. 136.)

(43.) 1881–1882.—Water-colour picture, by W. G. Collingwood, of Ruskin writing in his study. Now at the Ruskin Museum, Coniston.

Reproduced in 1902 as a coloured plate, with letterpress: *see above*, p. 120.

(44.) 1882.—Photograph (full-face, with beard) by Messrs. Elliott & Fry. Engraved on steel by W. Roffe (*Ruskin Birthday Book*, 1883, *Frontispiece*).—XXIX. *Frontispiece.*

The original of many woodcuts, etc.; among others:—*Art and Literature*, April 1889 large photogravure); *Goodwill*, May 1894; *Review of Reviews*, January 1898 (p. 19); *Bookman*, March 1900 (Supplement).

(45.) A woodcut by R. Bryden was founded on No. 44 and published as "Literature Portraits No. 16," in a supplement to *Literature*, August 24, 1901.

(46.) 1882.—Photograph (not quite full-face) by Messrs. Elliott & Fry August 9).

Again often reproduced; *e.g.*, in *Tinsley's Magazine*, November 1889; *English Illustrated Magazine*, August 1893 (p. 783); *Review of Reviews*, January 1898; *Magazine of Art*, February 1891 (p. 123).

(47.) 1882.—Photograph (full-face, with arms on a table) by H. R. Barraud —one of "the first," said Ruskin, "that expressed what good or character there is in me for my own work" (XXXIV. 562, XXXVII. 427).—XXXIV. *Frontispiece.*

Of this photograph, two slightly different "positions" were taken, often reproduced; *e.g.*, *Bookman*, March 1900 (p. 192). Founded on it is the etching by W. Burton prefixed to W. G. Collingwood's *Biographical Outline* (*above*, p. 114).

(48.) 1882.—Photograph (head, nearly full-face) by H. R. Barraud.

Reproduced in Collingwood's *Life* (1893), ii. 215; and probably used by T. A. Butler (woodcut in *Harper's Magazine*, February 1889) and T. Johnson (woodcut in *Century Magazine*, January 1888).

[1884.—In this year Miss Kate Greenaway had some sittings (XXXIII. xlix.), but the portrait was never completed.]

(49.) 1884.—Pencil-drawing of Ruskin at Herne Hill by T. Blake Wirgman. In Mr. Spielmann's collection. Published in the *Graphic*, April 1886.

In consenting to sit, the Professor wrote to the lady who pleaded for Mr. Wirgman: "I'll have this portrait different from any that have been yet—only I always fall asleep in a quarter of an hour, so everything in the way of expression must be got, tell the artist, in ten minutes." There were two sittings—one at Herne Hill, the other in Burne-Jones's studio. "When the drawing was finished, Ruskin put a few finishing touches to it himself—touches having reference chiefly to the hair and eyebrows" (*Spielmann*, p. 180). Reproduced in the *Bookman*, March 1900 (p. 190).

(50.) 1884.—Bust by Conrad Dressler. Exhibited at the New Gallery in 1889. Presented by Mr. T. Thornton to the National Gallery in 1902.

"Ah!" said Ruskin to Mr. Spielmann of this work, "it makes me look far crazier than ever I've been." "He took occasion to tell me," adds Mr. Spielmann, "in a sweeping sort of way, that he was dissatisfied with all his portraits, and the truer and more candid they were, the

less he cared for them. 'I like to be flattered, both by pen and pencil, so it is done prettily and in good taste.'" (*Magazine of Art*, Feb. 1891, p. 123; repeated in *Spielmann*, p. 181, with "more frantic" for "far crazier." "Frantic" was what Ruskin wrote: XXXVII. 604.)

"I cannot tell how many sittings we had," wrote the sculptor in a letter in which he described with glowing enthusiasm the fascination of his visit to the Professor in the spring of 1884. "They took place in the outhouse, a very convenient place for my purpose; and I had as many as I wanted, some long and some short, as the humour served. I had, with the help of the old valet, made a little platform for the Professor to sit upon, and from this position he would watch me at my work for a couple of hours, sometimes talking the whole of the time. . . . My deepest recollection of Professor Ruskin is as he stood one evening after dinner (during which the conversation had been about his life and work, and had been more animated and touching than usual) at the open window overhanging the lake. The sun had gone down, and he wistfully looked over towards the Old Man of Coniston, behind which the sky was still aglow. He seemed to be mentally reviewing his life's work. His head was held up, although his body was slightly stooping, his right hand behind his back, and his left held on to the casement for support. I was deeply impressed with the expression of mystery in his face, and determined to endeavour to reproduce it in my bust. I have failed in my ideal; but that is what I tried." (*Magazine of Art*, pp. 123, 124; *Spielmann*, p. 185.)

(51.) The sculptor afterwards made a bronze bust, with some modifications. This was presented by Mr. T. Thornton to the Ruskin Memorial Hall at Bournville.

Reproductions in the *Artist*, March 1900; *Magazine of Art*, February 1891.

(52.) 1885.—Photograph (in soft hat and overcoat, with stick, standing against a garden wall at Brantwood) by Green Bros., of Grasmere. The best likeness of Ruskin in his Brantwood days.—XXXVII. *Frontispiece.*

Frontispiece to *The Ruskin Reading Guild Journal*, vol. i.; *Review of Reviews*, January 1898 (p. 18).

(53.) 1886.—Photograph (full-face, right hand in coat, standing against a pine trunk) by H. R. Barraud.

"Taken in one of his most frivolous moods. Young ladies and professional beauties, he said, were taken beneath palm branches, or leaning gracefully against a tree, and for that playful reason he selected the pose—very awkward for a man of such natural grace of movement" (*Spielmann*, p. 157 *n.*). Often reproduced; *e.g.*, in the *Bookman*, March 1900 (p. 191).

(54.) 1886.—Photograph (seated, with hands crossed) by H. R. Barraud.

Reproduced in the *Bookman*, March 1900 (p. 191).

(55.) 1883.—Medallion by Clement Emptmeyer.

Exhibited at the Royal Academy in 1883 (No. 1662).

(56.) 1888.—Miniature by Miss Ethel Webling.

Exhibited at the Royal Academy in 1888 (No. 1546).

(57.) 1892.—Photograph (with long flowing beard) by Captain Walker.

An enlarged drawing made from this is printed in Collingwood's *Life* (1893), ii. 244.

(58.) 1893.—Photograph by Miss Acland (August 1) of Ruskin and Acland in the Garden at Brantwood.—XXXV. Plate A.

First published at p. xxv. of the 1893 ed. of *The Oxford Museum.*

(59.) 1893.—Photograph by Miss Acland on the same occasion of Ruskin alone (seated in a basket-chair).

Reproduced in *Review of Reviews*, January 1898 (p. 23), and *Bookman*, March 1900 (p. 193).

(59A.) 1894.—Photograph by C. P. MacCarthy.

A copy of this, in possession of Mr. E. H. Blakeney, is inscribed "Professor Ruskin, photographed at Brantwood, by C. P. MacCarthy, May 1894." It shows Ruskin seated, looking slightly round, most of one side of the face in shadow.

(60.) 1896.—Photograph (side-face) by F. Hollyer.—XXXV. *Frontispiece* (there called "Datur hora quieti").

Often reproduced; *e.g.*, *Commonwealth*, July 1896; *Magazine of Art*, April 1900 (p. 264).

(61.) 1897.—Photograph (in felt hat and overcoat) by J. M'Clelland.

Reproduced in the *Bookman*, March 1900 (p. 173).

(62.) 1897.—Photograph (full-face, seated in his study) taken at Brantwood July 17, by J. M'Clelland.

One or other of the positions reproduced in *Scribner's Magazine*, December 1898; *The Girl's Realm*, April 1900; *Bookman*, March 1900 (p. 194).

(63.) 1897.—Oil-portrait, by Arthur Severn, R.I. At Brantwood.—Frontispiece to this volume.

Reproduced as frontispiece to *Turner and Ruskin*, vol. ii.

(64.) Mr. Severn's water-colour sketch ($13\frac{1}{2}$ in. × 10) for No. 63 is in the collection of Mrs Cunliffe; it was exhibited at the Ruskin Exhibition at Manchester in 1904.

(65.) 1897.—Oil-portrait, by W. G. Collingwood. Exhibited at the Royal Society of British Artists. Now at the Ruskin Museum, Coniston.

(66.) 1897.—Head only, in oil, by W. G. Collingwood. Exhibited at Liverpool and Whitechapel. In possession of the artist.

Mr. M'Clelland's were the last photographs, and Mr. Severn's and Mr. Collingwood's the last portraits, made of Ruskin in his lifetime. Posthumous portraits were:—

(67.) 1900.—Medallion by Lucchesi on the Ruskin memorial at Friar's Crag, Derwentwater: see II. 295 *n.*

Reproduced in *Great Thoughts*, February 1, 1892.

(68.) 1901.—*Literature*, August 24, p. 174. "Mr. Ruskin in his Study." An outline sketch, with portrait of R. standing.

Probably based on Mr. Macdonald's drawing of the study (XXIII. Plate A), with the addition of the figure.

(69.) 1902.—Bronze medallion by Onslow Ford, R.A., in Westminster Abbey.

Caricatures of Ruskin, in addition to those mentioned above, appeared in:—*Judy*, January 29, 1868; *Punch*, May 11, 1872; *Once a Week*, May 25, 1872; *Fun*, April 18, 1874; *Punch*, February 5, 1876; *Fun*, March 29, 1876; *Cope's Modern Pilgrims*, 1878; *The Hornet*, March 20, 1878; *Punch*, December 7, 1878; *Punch*, January 10, 1880; *London Figaro*, March 24, 1880; *Moonshine*, October 23, 1880; *Punch*, December 12, 1880; *Moonshine*, May 6, 1882. The skit by F. Sandys on Millais's "Sir Isumbras at the Ford," entitled "The Nightmare," and published by Smith & Elder, May 4, 1857 (see XIV. 106 *n.*), may also be mentioned.

A portrait of Ruskin, in stained glass, is introduced in a window of one of the halls at the Cork High School for Girls: see XXX. xxxix.

A long list of portraits of Ruskin, which have appeared in periodicals, etc., will be found in *A. L. A. Portrait Index:* Library of Congress, Washington, 1906, p. 1266. But this adds nothing to the roll of portraits, as all the reproductions indexed in that volume are founded on one or other of the portraits enumerated above.

PART II

CATALOGUE OF RUSKIN'S DRAWINGS

WITH INDEX REFERENCES

This Part of the Volume is divided into two sections:—(1) References to Ruskin's Drawings generally; (2) Catalogue of the Drawings, with references to particular pieces.

[*Bibliographical Note.*—This Part includes all particulars, notes, and information contained in any previous Catalogue, and adds a large amount of further information.

A Catalogue of some of R.'s drawings was given in the *first* edition of W. G. Collingwood's *Life and Work of John Ruskin* (1893), vol. i. 238–243, vol. ii. 272–275. Most of the drawings there enumerated appeared in subsequent exhibitions, or are otherwise known to the compilers of the present Catalogue. In a few cases, no particulars have been obtainable beyond the mere mention in Mr. Collingwood's Catalogue.

The Exhibition Catalogues are detailed below (p. 222), with references to the Bibliography where the pamphlets are described.

The Ruskin Exhibitions of 1901, 1904, and 1907 were widely noticed in the press. Among the notices in 1901 was one by M. H. Spielmann in *St. George*, vol. iv. 230-241; and among those in 1907, one in the *Athenæum*, March 16, 327–328.

Ruskin's Drawings generally have been the subject of numerous articles in magazines, etc.: see, *e.g.*, in the Bibliography, pp. 166, 167, 168, 176.]

CATALOGUE OF RUSKIN'S DRAWINGS

THE DRAWINGS GENERALLY

Ruskin's references to his own handiwork may most conveniently be arranged under four heads:—(1) Principal passages; (2) his general estimate of his work; (3) account of his artistic development; (4) general references.

(1) *Principal passages:*—In 1878 R. arranged "an autobiography of drawings" (Exhibition 5 on p. 222), with descriptive notes, **13**, 502–528. At various times (1870–78), he printed notes on the examples in the Ruskin Drawing School, including 300 of his own drawings (**21**, *passim*). In *Præterita*, he described his artistic development, etc., **35**, 76 *seq.*, 261–2, 311, 313–4, 621–7. In epilogue to *Modern Painters*, vol. ii., he gave another general account, **4**, 343 *seq.*

(2) *Ruskin's general estimate of his work*, **35**, 612, **37**, 566, not a mere amateur, **5**, 4, nor theorist, **3**, 5:—R. claimed for himself such proficiency in drawing as proved his capacity to understand what good qualities are, **5**, 10 (*cf.* **16**, 182), and himself engraved as well as drew many of his illustrations, **16**, 421–2, but disclaimed any equality with professional artists, **5**, 10–11, **11**, 311, **36**, 211; not a painter, but a draughtsman capable of faithful studies, **11**, 311; he sketched as a means of fixing his attention, **1**, xli., and to learn the qualities of things, **13**, 508, 525, **38**, 347; seizing a few points, **22**, 23; leaving a drawing unfinished because he had to learn something else, **13**, 509, **35**, 368, **37**, 107, no time to do the "tailoring," **37**, 453 *n.*; drawing, the foundation of his literary work, **13**, 501, 528; his work divided between writing and drawing, **36**, 350; no gift for colour arrangement, **35**, 216, 383; chiaroscurist rather than colourist, **20**, 175; architectural drawings living from corner to corner, from acuteness of delight, **35**, 296

(3) *Account of his artistic development:*—a drawing (*æt.* 4), **3**, 331; began by copying maps, **13**, 502–3, **35**, 74, and Cruikshank's *Grimm*, **13**, 503–4, **35**, 74; earliest sketch-books, **35**, 77–8, 467

1830–31, first lessons, **1**, xxxii. *n.*, **35**, 621

1833, foreign tour drawings, **13**, 504–5; industry, **13**, 505, in delicate line, **35**, 120; energy thrown into it, **35**, 141, Florentine minute touches, **22**, 383

1835, lessons from Fielding, **35**, 214–5, "cannot bear to paint in oils," **1**, xxxii. *n.*; drawings of the year, **35**, 214, 617, 623; 1832–35, acicular precision of black line and dot, etc., **35**, 621–3; Proutesque style, **35**, 277, 622–3

1835–42, generally, **35**, 621–7; Fielding processes found unsuitable for Alps, **35**, 216; abandons colour for outline, **35**, 216, 624, 625

1837, drawings characterised, **35**, 623

1837–38, list of dated drawings, **1**, xxxvi *n.*, Oxford vacation sketches, not in imitation of Turner, **13**, 506–7

1840–41, imitating partly Prout, partly Roberts, **4**, 343, **13**, 507, **35**, 292–3, 625; imitations of Turner's vignettes, **4**, 343, **35**, 304, 624; drawings characterised, **35**, 295–6; early landscape convention, **35**, 624

1842, first studies of leafage from nature, **1**, 476, **4**, 344, **13**, 508, a turning-point at Fontainebleau, **35**, 313–5, botanical drawing, **25**, 204, drawings characterised, **35**, 313; 1842–47, physical study, **35**, 429

1844, botanical precision and delicate colour, **35**, 328; drawing busily, **4**, xxii.; hopes to paint a Madonna, **35**, 339

1845, sketching with Harding, **4**, 353–4, **35**, 371

1847, **35**, 632

1849 and earlier, catalogue of Chamouni drawings, **5**, xxi *n.*

1856, **13**, 502

1858 *seq.*, projected illustrated work on Swiss towns, **5**, xxxii., **7**, xxii., **13**, 521–2, **35**, 483, 494, **36**, 244; 1860–6–8, studies of figure and drapery, **17**, xxxvi *n.*, **18**, l., **19**, xxxvii.

(4) *General references:*—accumulation of his old work, **37**, 179, retouching and mounting (1886), **37**, 560; an honest copyist (of pictures), **34**, 637; architectural drawing, his methods of, **11**, 311, **13**, 499, 501–2, **35**, 490; best drawings, most at Oxford, **14**, 358 *n.*, **37**, 276; drawing-hand becoming shaky, **15**, 366 *n.*, 370; drawing of pines, **23**, 398; earlier and later work compared, **31**, 109; happy in drawing, **1**, 453, **28**, 206, 648, **33**, 403, **35**, 623; his early complacency in and later dissatisfaction, **22**, 183–4; hopes for cataloguing, etc., of his work, **37**, 179–80; intense love of form, **13**, 507; landscape drawing, method of, **33**, 532; liked drawing things without life, **15**, xxii.; memoranda of skies, **20**, 104; methods of reproducing his drawings, **11**, 312; one of the chagrins of his life, that he did not draw more, **34**, 668; onlookers interested in his work, **35**, 356, 623; over-praised in his youth, **13**, 505; power of delineation, **13**, 508; thousands of days spent in, **33**, 403; wash and grey tint drawings, **14**, 406; what he might have done, instead of writing books, **8**, 194 *n.*; years spent in Alpine drawing, **23**, 398; zoological studies, **18**, 245

The foregoing Index of R.'s own references to his drawing may be supplemented by a few further remarks.

A general estimate of R. as an artist was given by Professor Norton in his Introduction to the Boston Exhibition of 1879 (see below, p. 222). This estimate is quoted in 13, 583.

Mr. W. G. Collingwood has written two accounts of Ruskin's drawings: (1) as an introduction to the 1891 edition of the *Poems;* this is printed in 2, xxxix.–xliv. (2) As an introduction to the Ruskin Exhibition of 1901. This was summarised as an introduction to the Ruskin Exhibition of 1907, and is quoted below.

Another estimate is given by Mr. Arthur Pope in an Introduction to the Catalogue of the Ruskin Exhibition held in the Fogg Art Museum (Harvard), 1909–10. Mr. Pope remarks that "most of R.'s drawings are evidently the work of a man who had other things on his mind. Oftentimes he jumped restlessly from one medium to another, first working in pencil, then, becoming dissatisfied in this, putting in some touches with the pen, then perhaps a bit of wash or even colour in a few places—the drawing being left unfinished finally. The different bits are almost always effective, but the drawings are apt to be collections of bits, though often delightfully arranged, and not complete pictures. . . . Ruskin differed from the scientist on the other hand in that it is the *visually* appreciable order of the form that especially attracts him, and that he tries to point out and emphasise. . . . He had a wonderful feeling for the effective, and the lack of finish in places was undoubtedly often the designed suppression of the unessential. . . . Although he was not primarily an artist at all, yet of all the painters in England of the 19th century, there are strangely few whose work has the vital and lasting interest of Ruskin's." See also, for other estimates, 38, 128, 142, 162, 187.

The following summary describes the various phases and styles of Ruskin's work in drawing:—

(1) Childish efforts; maps, facsimiles of Cruikshank, etc., and boyish studies under the age of 13. See, *e.g.*, Nos. 578, 607, 1098, 1522 in the following catalogue.

(2) Early sketches from nature during a foreign tour in 1833, many of them vignetted in the manner of the illustrations in Rogers's *Italy*. See 2, xl., and in the Catalogue, *e.g.*, Nos. 83, 301, 599.

(3) Adaptations of Prout's methods during his second foreign tour in 1835. The Catalogue includes a large number of examples under this head; both of the original sketches made on the spot, and of re-drawings from them. See 2, xl.–xli., and in the Catalogue, *e.g.*, Nos. 1868, 1918, 2045.

(4) By 1837 "the outline style had become freer and larger." See 2, xli., and in the Catalogue, *e.g.*, Nos. 62, 625.

A little later in date are experimental drawings in water-colour, influenced by Copley Fielding; *e.g.*, in the Catalogue, Nos. 614, 2127, 2128.

At Oxford, R.'s reputation as a draughtsman was considerable, 35, lxiv.

(5) Drawings of 1840–41, influenced by the hard pencil on grey paper, with lights in body colour, of David Roberts. See, *e.g.*, Nos. 61, 1172–1180, 1398. On this foreign tour, R. notes that he "got 47 large size sketches and 34 small," 1, 453.

(6) A phase followed in which R. imitated Turner; either in elaborately "composed" vignettes (see 2, xli.–xlii., and in the Catalogue, *e.g.*, Nos. 65, 386, 433, 773); or, later, in the method of *Liber Studiorum* (see, *e.g.*, Nos. 106, 424, 1592, and *cf.* 4, xxiii.); or "in a variation of the same, which consisted in a slight pencil sketch, firm and emphatic quill-pen work to represent the etched line, and brush-work in brown, on paper usually grey." Examples of this latter method are Nos. 283, 416. These "Turnerian" methods were practised at times almost throughout R.'s life.

"As years went on," continues Mr. Collingwood, "the pen-work became finer

and the colour more predominant: the solid white, used at first for high lights, invaded the tints and gave a mystery to the outline; and in ten years more he had found his central style, a manner quite his own, producing beautiful results, inimitable by any method of reproduction. That style in turn developed into the delicate and dainty water-colour painting of his late years; passing through a phase in which the pencil took the place of the pen, useful for getting notes of architectural detail and mountain form, and never quite abandoned."

(7) Returning to the chronological order, we may note 1842 as the year in which R. abandoned mere imitations and commenced the sincere study of nature; see the references given above to his own words in this sense, 2, xlii., and in the Catalogue, *e.g.*, Nos. 125, 398, 466, 902.

(8) In 1845 he went to Italy, and drew from the Primitives (*e.g.* Nos. 797–9); he also went to Switzerland to look for Turner subjects (*e.g.* No. 644). With J. D. Harding, he sketched in Italian lakeland (*e.g.* Nos. 162, 894): see 2, xliii. With Harding he went to Venice, where he did much drawing (*e.g.* Nos. 1817, 1869).

(9) To 1846 and 1847 belong some serious mountain studies (*e.g.* No. 2101), and some Scotch drawings (*e.g.* Nos. 573–5).

(10) Following years were occupied with his studies for *Seven Lamps* and *Stones of Venice*. The Catalogue sufficiently shows, without detailed references, the large amount of drawing which went to the making of those books.

(11) "Drawings for the last two volumes of *Modern Painters*. The engravings of these, beautiful though they are, hardly show the originals; though from the book one knows that its author had dwelt upon the aspects of nature, and had struggled with the problems of art with more than an amateur's attention. His Aiguilles and Matterhorns, his mossy stones and his repeated studies from the Old Masters, tell all the same tale of passionate interest in the subject and penetrative insight into the situation."

(12) "Many succeeding summers (1854–63) were spent in obtaining materials for a projected *History of Swiss Towns*, the drawings for which were full of detail, handled with extremest fineness in some parts, and with a breadth extending into carelessness in others." See the references to R. above (p. 217), and in the Catalogue, *e.g.*, Nos. 157, 1655.

(13) "It was not until 1866 that he emerged into a still more developed style on another visit to Switzerland." See, *e.g.*, Nos. 293, 887, 1069.

(14) At home, at the same period, he devoted much time and care to various studies of flowers and still-life—of minerals, Egyptology, and Greek coins; of shells and birds, 18, l., 19, xxiii.–xxiv.; of studies at the Zoo, 18, 245.

(15) "In 1868 he was again attracted by his ancient love for French Gothic to Abbeville, where his work showed a great advance on that which he had previously done for the *Seven Lamps*. The same kind of work was repeated in 1869 at Verona." To this period belong many of his most accomplished pencil drawings (*e.g.* No. 16), and his most beautiful water-colours (*e.g.* Nos. 1422, 2035, 2036).

(16) In 1870 he entered on his duties as Slade Professor at Oxford. He sketched with his pupils afield; and he prepared a large number of drawing copies.

(17) Journeys abroad in 1870, 1872, 1874, 1876–77 did not show any material alterations in the methods and styles already described. The journey of 1882 was marked by some of his most beautiful coloured drawings of architecture: see, *e.g.*, Nos. 1034, 1035.

(18) Ruskin's last drawings (1889) were the pencil notes, Nos. 315, 955.

Ruskin seldom painted in oils. "In his later years he used to say," as Mr. Collingwood records, "that the practical reason why he never went on with oil painting was that he had to draw, and to keep his drawings, among books and papers, and oils were messy and did not smell nice. But no doubt the real

fact was that his drawings were mainly meant for book illustration, done for the engraver, and intended, on a small scale, to get as much form as possible" (*R.W.S. Catalogue*, p. ii.). His early attempts in oil seem for the most part to have been suppressed; though the Catalogue includes one example (783).

Ruskin etched several plates, and took much trouble in supervising the work of the engravers of his drawings. For a mezzotint, he drew the outline separately for etching, and made another drawing with the tint for the engraving: several examples are included in the Catalogue. Mr. George Allen used to recall the fact that Ruskin made five distinct studies before etching the plate of the Pass of Faido, "Turnerian Typography."

Many proofs of the plates in *Modern Painters*, touched by Ruskin, are in existence. One collection of them is in the Library of Mr. B. B. Macgeorge, of Glasgow: see pp. 192–3 of his privately printed *Catalogue* (1906).

"He was not naturally a colourist. In later life he found out for himself the ways and means of producing bits of very sweet opalescent colour, but at any time was capable of relapsing into gaudiness, in hours of fatigue or ill health: and throughout his earlier life, he was much more at home in light and shade, or in work with the point" (*R.W.S. Catalogue*, pp. iv.–v.).

CATALOGUE OF RUSKIN'S DRAWINGS

(Mainly those published, exhibited, or referred to)

WITH INDEX REFERENCES

This is not a complete Catalogue of every drawing or sketch by Ruskin which is in existence. Such pieces number many thousands; to enumerate them all would be impossible and unprofitable.

It is a Catalogue of Drawings and Sketches which come within one or other of the following classes: (1) engraved or otherwise published; (2) exhibited; (3) referred to in this edition. (4) To these three definite classes a fourth is added. Some drawings are also included, of which particulars have been available and which it seemed desirable to add, either from their intrinsic interest or as supplementing R.'s range of subject and method.

Engraved or otherwise Published Drawings.—This edition includes, it is believed, a reproduction of every drawing by R. which has anywhere or at any time (up to the end of 1910) been published. It also includes 176 drawings not elsewhere published. Where a drawing reproduced in this edition has also been reproduced elsewhere, the first fact only is stated in this Catalogue; particulars of the other places of publication will be found at the end of the Lists of Illustrations in the several volumes of the Edition.

In the case of plates after Turner or other artists, it should be noted that in nearly every case the plates were either etched by R. himself, or engraved from drawings of his (see 5, 11–12, comparing, however, 7, 8 *n.*). Ruskin, in the former passage, speaks of his translation of Turner's colour into black and white; it may be doubted, however, whether in the case of reproductions from *Liber Studiorum* he made similar studies for the engravers. All Plates, for which he was certainly responsible in either of the senses mentioned above, are included in the Catalogue (generally under the name of the original artist).

Not every woodcut or minor illustration included in Ruskin's books is enumerated in this Catalogue. Every *Plate* is included, but in the case of the other illustrations selection has been made. The number of minor illustrations is very large (796); some of them, though elucidatory of the text, are in themselves quite unimportant; and it is not in all cases possible to know which of them were prepared by Ruskin himself. Among these woodcuts, etc., such drawings only are included in the Catalogue as are known to have been done by Ruskin, and as are of some interest or importance, or have been exhibited.

Exhibited Drawings and Sketches.—Ruskin's handiwork has been shown (i.) in temporary Exhibitions, and (ii.) in permanent Exhibitions.

The temporary Exhibitions are, in order of date:—

1. At exhibitions of the "Graphic Society," 1844 (see 4, xl.), and, 1869 onwards, at the "Hogarth Club." Catalogues of these Exhibitions are not available. Some particulars of the Hogarth Club (founded by D. G. Rossetti and others) may be found in W. M. Rossetti's *Ruskin, Rossetti, and Pre-Raphaelitism.* Ruskin was among the

"Artistic Members." The Rules, etc., of which a copy is in the British Museum, show that its Exhibitions (held at 6 Waterloo Place) were "strictly on private view, and not submitted to press criticism."

2. In 1869 at the Royal Institution R. showed several drawings in illustration of his Lecture on "The Flamboyant Architecture of the Valley of the Somme" (19, 269 *seq.*). In the present Catalogue this Exhibition is referred to as "Somme."

3. In 1870 at the Royal Institution drawings were similarly shown in illustration of the lecture on Verona (19, 449 *seq.*). This Exhibition is referred to as "Verona" in the Catalogue.

4. At the Annual Exhibitions of the Royal Society of Painters in Water Colours. R. was elected an Honorary Member of the Society in 1873. "Nothing ever pleased me more," he said; "I have always been abusing the artists, and now they have complimented me. They always said I couldn't draw, and it's very nice to think they give me credit for knowing something about art" (*Ruskin Relics*, p. 131). R. after his election became an occasional exhibitor. In the Catalogue "R.W.S.," with a date in brackets, refers to these Exhibitions. Drawings by him were sometimes shown in the rooms without being included in the catalogues.

5. In 1878 at the Fine Art Society, Ruskin had an exhibition of his drawings in illustration of, and connexion with, his collection of drawings by Turner (13, 395, 487 *seq.*). "F.A.S. (1878)" in the Catalogue.

6. In 1878–79 a few drawings by R. were included in the Prout and Hunt Exhibition (14, 435–436). "F.A.S. (1879)" in the Catalogue.

7. Boston and New York, 1879. An Exhibition largely the same as 5, but containing also other pieces (13, 582–588). "Boston" in the Catalogue.

8. At Coniston, July 21–Sept. 15, 1900, a Ruskin Exhibition was held. "Coniston" in the Catalogue.

9. In 1901, Feb. 4–March 2, a Ruskin Exhibition was held at the Royal Society of Painters in Water Colours. "R.W.S." in the Catalogue. For bibliographical note on the Catalogue, see above, p. 119. The Exhibition contained 427 items.

10. In the autumn of 1901 an Exhibition of Drawings by Ruskin was held in the Ruskin Museum, Sheffield (see 30, 167). "Sheffield (1901)" in the Catalogue.

11. At Coniston in 1903, the "Fourth Annual Exhibition at the Coniston Institute" included several drawings by Ruskin. "Coniston (1903)" in the Catalogue.

12. In the spring of 1904 a Ruskin Exhibition was held in the Manchester City Art Gallery. "M." in the Catalogue. For bibliographical note on the Catalogue, see above, p. 121.

13. In 1906 the "Catalogue of the Ruskin Museum, Coniston Institute" (above, p. 122) included several drawings by Ruskin. "Coniston (1906)" in the Catalogue; the R. drawings were not numbered.

14. In March and April 1907 a Ruskin Exhibition was held at the Fine Art Society. "F.A.S." in the Catalogue. See above, p. 123.

15. At the Fogg Art Museum, Harvard College, 1909–10, a Ruskin Exhibition was held "in memory of Charles Eliot Norton." The catalogue (above, p. 123) was compiled, with an introduction, by Mr. Arthur Pope. Fifty-four drawings by Ruskin were shown (Nos. 1–48, but some of the numbers included more than one piece). This Exhibition is referred to as "Fogg" in the Catalogue.

16. In addition to the foregoing Exhibitions, a few drawings by R. have been shown from time to time at various Exhibitions—at Brighton (above, p. 14), at the Dudley Gallery, at the "Old Masters," at Bradford (May to Oct. 1904, Inaugural Exhibition at the Cartwright Memorial Hall), at Exhibitions of the Alpine Club, at the London County Council's schools of art, and elsewhere.

The *permanent Exhibitions* of drawings by Ruskin are :—

1. In the Ruskin Drawing School at Oxford (see Vol. 21). "Oxford" in the Catalogue. This is the largest and most representative of all collections of R.'s drawings. For a general account of it, see 21, xxix. *seq.*; for index of R.'s drawings in it, 21, 325–326. It should be remembered that many of the drawings were for use as exercises, etc., see 21, xxx.–xxxi.

("St."=Standard Series, "Ref."=Reference Series, "Ed."=Educational, and "Rud."=Rudimentary Series.)

2. The British Museum has a small but characteristic collection of R.'s handiwork. Several of the examples were in 1901 included in "An Exhibition of Drawings and Sketches by Old Masters and Deceased Artists of the English School, principally acquired between 1895 and 1901." Of this Exhibition, held at the Museum in 1901, a *Guide* was issued; referred to in the Catalogue as "Brit. Mus. Guide."

3. The Victoria and Albert (South Kensington) Museum has two examples by Ruskin in its "National Gallery of British Art": see its *Catalogue of Water Colour Paintings*, 1908, p. 313.

4. It may be useful to state that the Tate Gallery has as yet (October 1911) only one slight example of Ruskin (No. 1241, below).

5. The Ruskin Museum at Sheffield contains a few examples: see 30, 293.

6. Various Municipal and similar Galleries contain drawings by Ruskin. Among them may be mentioned the Birmingham City Art Gallery, the Manchester Art Museum, and the South London Art Gallery.

7. The Ruskin Museum at the Coniston Institute owns several; and many more are generally placed there on loan from Mr. and Mrs. Arthur Severn.

Two drawings were mistakenly included in some of these Exhibitions which were not by Ruskin, and there are some of which the attribution to him must be considered doubtful. Those which are excluded from the following Catalogue as now known not to be by Ruskin are :—

An Australian Opal, exh. at Coniston, 163; R.W.S., 391; M., 416. The drawing was reproduced, in the belief that it was Ruskin's, as frontispiece to Vol. 26. Mr. A. Macdonald, who had not noticed the drawing in the three Exhibitions above named, on seeing the reproduction, at once identified it as a study which he had made for Ruskin.

"*Bridge of Kaiser's Thal* [Kaiserstuhl], *Rhine, in 1862*," exh. F.A.S. 87. This drawing was included in the Exhibition by inadvertence. It is by R.'s assistant, W. Bunney, and was exhibited as his at Coniston (1903), 115.

The doubtful drawings are Nos. 297 (Bristol) and 2093, 2094 (Vesuvius) in the following Catalogue; notes discussing the attribution will be found under those numbers.

Similarly, there are published drawings which have been ascribed to Ruskin but are really the work of his assistants. An instance is noted at 35, lxxix.–lxxx.

Ruskin's work has not escaped the attention of forgers. Mr. Spielmann mentions a large, highly finished, architecturally drawn, photographic sort of oil picture, representing the Houses of Parliament at Westminster seen from the Thames, evidently done from a photograph, not unskilfully, and signed at length 'John Ruskin'!" ("Art Forgeries and Counterfeits," in the *Magazine of Art*, N.S., vol. ii., 1904, pp. 77–78).

Many of Ruskin's drawings have been sold. He himself occasionally sold them, through Mr. George Allen (see 37, 309); many of the examples in the collection of Mr. Macgeorge were thus acquired. Several of those exhibited in 1907 were sold, at prices ranging from 200 guineas to 5. The prices of drawings sold at auctions are in several cases given in the Catalogue.

The dating of the Drawings in the Catalogue is fixed either by Ruskin's own hand, or by incidental references in his books and letters, or by internal evidence. Where no certain evidence was available, no date is given. It should be noted that his drawings often bear a date which is not that of the year in which they were made. Thus in 1879 he spent some time in going through his portfolios, and signed a large number of the pieces "J. R., 1879" (*cf.* 37, 276). In that year and at other times he sometimes added the year in which he believed the drawing to have been made, but these added dates were not always accurate.

In the *Pall Mall Gazette* (July 8, 1889) it was stated, in an account of Ruskin's gifts to the Cork High School for Girls (see 26, 530), that he had "presented eighteen of his original drawings to illustrate *Stones of Venice*." The drawings, however, were only lent, and were subsequently returned to Brantwood. Most of them doubtless appear in the following Catalogue.

Arrangement of the Catalogue.—The drawings and sketches are placed alphabetically, according to subject.

The date, when definitely known, follows in brackets.

The medium and size, where ascertainable, are next given; the figures mean inches (except where otherwise stated), and the height is given first.

The name of an individual, or institution, or "Brantwood" (meaning Mr. and Mrs. Arthur Severn), which then follows, is that of the owner of the drawing. In many cases, it is probable that the ownership may have changed since the particulars were ascertained. Of private collections of Ruskin's drawings, the choicest and most representative is that of Mrs. Cunliffe, at Ambleside.

Particulars of Exhibition ("Exh.") follow; the abbreviations used have already been explained. References added to the place of Exhibition are to the volume and page in this edition where the drawing is described, noted, or alluded to.

References are next given to reproduction in the present edition, and to allusions in it to the drawing.

Consecutive numbers are appended in square brackets, for convenience of reference.

A few notes are added, here and there, mainly from the Catalogues of various Ruskin Exhibitions. R.'s own remarks are not detailed; the reader can find them by turning up the references.

It is probable that in some few cases the same drawing may be twice entered. Unfortunately, many compilers of catalogues do not give the sizes of the drawings; and as it has been impossible to inspect all the drawings, means of verification are necessarily absent.

Aarburg, with cliffs of Jura (1863); pencil. Exh.—Boston 41, Coniston 150. [1]

ABBEVILLE:—

Church of St. Wulfran:—

Church from the East, and River (1868); pencil and body c., on grey (14 × 20). Lady Macmillan. Exh.—Somme 41, R.W.S. 30, F.A.S. 56. Reprod., 2 (Pl. 17); ref. to, 20, 68-69 *n.*, 2, xliv. [2]

,, pencil. Mrs. Cunliffe. Engraved by Armytage, 19 (Pl. 9). [3]

Church and River: Evening (1868); w. c. (13 × 19½). Brantwood. Exh.—Somme 42, Coniston 165, R.W.S. 234, Manchester 307, F.A.S. 68. [4]

Church, from the North. Exh.—Somme 39. [5]

Part of the Church (1868); w. c. (19½ × 12). W. Allfrey. Exh.—R.W.S. 185, F.A.S. 40. [6]

Part of the Church (1868); pencil and wash (8½ × 11⅛). Fogg Museum. Exh.—Boston 80, Fogg 46. [7]

Southern Porch (1848); pencil and tint (18 × 12). Oxford, Ref. 95. Exh.—Somme 48, R.W.S. 216, Bradford 437. Reprod., 19 (Plate 12). [8]

Archway and Buttresses (1868); w. c. (20 × 13). Miss G. Allen. Exh.—R.W.S. 13. [9]

Doorway and Street (1868); pencil and b. c. on grey ($18\frac{1}{2} \times 13\frac{3}{4}$). W. S. Allen. Exh.—R.W.S. 23. [10]
Gables of Chapels of N. Aisle. Somme 40. [11]
One of the Crockets. Exh.—Prout and Hunt Exh., 1879, No. 111; see 14, 436. Once at Sheffield, see 30, 175 (No. 26). [12]
One of the Crockets (1881); w. c. ($8\frac{3}{4} \times 11$). Manchester Art Museum. [13]

"Shewing the essence of Sculpture to be in flow of line and modulation of surface in beautifully related masses; not in imitation. See *Aratra Pentelici*, pp. 22–27 [20, 214–218]. J. Ruskin, Brantwood, 1st June 1884." The date on the drawing is 1882, but see 37, 355.

Tower and Crockets (1868); pen and wash (10×8). Brantwood. Reprod., 19 (Pl. 11). [14]
Tower, windows. Etched in 8, Pl. 12, fig. 3 (8, 211). [15]

Market Place (1868); pencil (14×20). Oxford, Ref. 61 (21, 31). Exh.—Somme 43, R.W.S. 6, Manch. 306. Reprod., 19 (Pl. 8); refs., 19, lxxvi., 276, 21, 31, 22, 30. [16]

"Compare this revived Proutism with the work of a quarter of a century earlier, as in 'The Square at Cologne,' and note the advance. And yet R. himself said, in reviewing his summer's work: 'It isn't Turner, and it isn't even Prout; but it isn't bad!'" [19, xliii.] (M. Cat.). For general refs. to R.'s sketching at Abbeville in 1868, see 19, xxxviii.–xliii.

Modes au Premier; two, pencil with notes of colour ($9\frac{1}{4} \times 5\frac{3}{4}$, $4 \times 5\frac{1}{2}$). Oxford, Rud. 134. [17]
Old House at; w. c. (13×9). T. F. Taylor. [18]
Street Scene (1848); w. c. (unfinished, $11 \times 17\frac{1}{2}$). Brantwood. Exh.—Coniston 67, R.W.S. 181, F.A.S. 122. [19]
Street Scene (1868); w. c. on grey ($13 \times 9\frac{1}{2}$). Mrs. S. Morse. [20]
View; pencil ($4\frac{3}{4} \times 6\frac{1}{2}$). T. F. Taylor. [21]
View—With St. Wulfran (1880); 3 pencil sketches ($6 \times 9\frac{1}{2}$, $4\frac{1}{8} \times 9$, $3\frac{3}{8} \times 7\frac{3}{4}$). S. C. Cockerell. Exh.—R.W.S. 395. [22]
View; pencil ($8\frac{1}{2} \times 15\frac{1}{2}$). Brantwood. Exh.—R.W.S. 393. [23]
View; pencil and b. c. on grey ($4\frac{3}{4} \times 6\frac{3}{4}$). Brantwood. Exh.—F.A.S. 59. [24]
Woodwork and Vine (1868):—
(1) Sepia sketch ($5\frac{1}{2} \times 6\frac{1}{2}$), first process. Oxford, Rud. 290. [25]
(2) The same, further carried ($8\frac{1}{2} \times 9\frac{3}{4}$). Oxford, Rud. 291. [26]
(3) Completion ($8\frac{1}{2} \times 12$). Formerly, Oxford, Rud. 292. Brantwood. Exh.—R.W.S. 53. Reprod., 1, Pl. 12. [27] The three referred to, 21, 295 (Nos. 290–292).

Abingdon:—
Common window at; w. c. ($3\frac{1}{2} \times 3$). Brantwood. Exh.—R.W.S. 291. [28]
Sketch (1872); pencil ($5\frac{1}{2} \times 8\frac{1}{4}$). A. Wedderburn. [29]
,, (1872); pencil ($5\frac{1}{4} \times 8\frac{1}{2}$). T. F. Taylor. [30]

Signed:—"Sketch for composition, J. R. 1879."

,, w. c. ($4\frac{3}{4} \times 8\frac{1}{2}$). Theodore Dyke Acland. [31]

Abstract Lines. Engraved, 9, Pl. 7. [32]

Acanthus Leaf. Black and w. (19×13). Oxford, W.S., i. 23. [33]

Achray, Loch (June 24, 1838). Referred to, by R., 1, xxxvi. [34]

Adder, Black (1878); three w. c. studies ($3\frac{1}{2} \times 5\frac{1}{2}$, 3×5, $4\frac{1}{2} \times 6\frac{1}{2}$). Oxford, Ed. 169, 21, 89 *n.* [35–37]

Agates, studies of :—
Amethyst quartz with warped faults in concretion, w. c. Engraved by G. Allen, 26, Pl. 7. [33]
Banded and Brecciated Concretions. Engraved by G. Allen, 26, Pl. 5. [39]
Folded and Mural. Engraved by G. Allen, 26, Pl. 9. [40]
Rock Veins under Contraction. Engraved by G. Allen, 26, Pl. 6. [41]
Section of a Concrete Agate. Engraved by Armytage, 26, Pl. 8 (1). [42]
Study ; w. c. ($5 \times 3\frac{3}{4}$). Brantwood. Exh.—R.W.S. 319. [43]
Study ; w. c. ($4 \times 3\frac{1}{2}$). M. A. Bowness. Exh.—Coniston 162. [44]

Agrimony :—
Blossom ; pen ($7 \times 4\frac{1}{2}$). Oxford, Ed. 238, 21, 96, 142. Reprod., 21, Pl. 36. [45]
Leaves. Two studies, (1) w. c. (5×3). Oxford, Ed. 255. [46] (2) Sepia ($5\frac{1}{4} \times 5$). Oxford, Ed. 255. Reprod., 21, Pl. 33. [47]

Aire, Source of the, Malham (? 1875), w. c. ($6 \times 7\frac{3}{4}$). Mrs. Carey. Exh.—Coniston 196, R.W.S. 316, F.A.S. 103. [48]
" An example very characteristic of the curious point of view he often chose, and of his liking for a somewhat blank subject."—*Coniston Cat.*

Aix La Chapelle, Hotel de Ville ; pen and colour ($12\frac{1}{2} \times 10\frac{3}{4}$). Harvard College. Exh.—Fogg 47. [49]

Aix les Bains (April 3, 1874) ; pencil ($4\frac{1}{4} \times 12$). Brantwood. Exh.—R.W.S. 413, F.A.S. 33. [50]

Albenga (1845), ref. to, 4, 346. [51]

Alisma Plantago, stem Etched, 8, Pl. 12, figs. 5, 6 (8, 168, 169). [52]

Alpine Chapel and other Notes of Roofs ; w. c. Brantwood. Exh.—Coniston 1906, R.W.S. 227. Reprod. (the chapel), 1, Pl. 13. [53]

Alpine Forest, study of (1846). H. S. Severn. Exh.—M. 218. [54]

Alpine rose leaves (1860) ; w. c. Exh. at the Hogarth Club ; and at some Charity Exhibition in 1863. Ref. to, 17, xxiv., 18, 26, 36, 340, 342. [55]
It is not known where this drawing now is. The particulars given above are taken from letters of R. to his father (Feb. 11, 19, 1863) in connexion with a proposed purchase of the drawing by Miss Emma Heaton for 40 guineas.

Alpine Valley, w. c. (5×7). Brantwood. Exh.—R.W.S. 107. [56]

Alps, Panorama from above Brieg (1844) ; w. c. (15 in. $\times$ 8 ft.). Ruskin Museum, Sheffield (30, 233). Refs., 26, xxii., 222, 569, 35, 335. [57]

Alps, study of ; black and w. ($8\frac{1}{2} \times 13$). Brantwood. Exh.—R.W.S. 71. [58]

Alps, View ; w. c. (5×8). Given by R. to Mr. John Morris. [59]

Altdorf, Houses and mountain-side at (1861) ; wash and b. c. on grey ($14 \times 20\frac{1}{2}$). America (formerly Sir J. Simon). Reprod., 17, Pl. 2. Sold, Simon sale, 1904, 20 gs. [60]

Amalfi (1841) ; pencil and tint (13×18). Brantwood. Exh.—R.W.S. 122. Reprod., 35, Pl. 16. Ref. to, 35, 295. [61]

Ambleside :—
Hall (1837) ; pencil ($13\frac{1}{4} \times 10\frac{1}{4}$). B. B. Macgeorge. [62]
The Old Bridge House, "Ruin near A." (July 31, 1837) ; pencil ($13\frac{1}{4} \times 10\frac{1}{4}$). Mrs. Cunliffe. Exh.—R.W.S. 327. Reprod., 2, Pl. 13. See 2, xli. [63]
"Ruin at" (1837) ; pencil ($12\frac{1}{2} \times 10\frac{1}{4}$). B. B. Macgeorge. [64]

Amboise (1841); w. c. ($16\frac{3}{4} \times 11$). Mrs. Cunliffe. Exh.—R.W.S. 133, Manchester 89. Reprod. (with the engraving by Goodall), 2, Pls. 2, 3. Referred to, 1, 445, 2, xlii.-xliii *n.*, 35, 302, 304. [65]

Amiens :—

Cathedral :—

Apse : "slow sketch on afternoon walk"; pencil. A. R. Ballantyne. Exh.—F.A.S., unnumbered. [66]

Choir Stalls, details of carving (1881); w. c. ($9\frac{1}{2} \times 6$). F. Randal. See 33, xxv. [67]

Cockatrice (see 33, 145–146) : "study of that animal from the life"; pencil. A. R. Ballantyne. Exh.—F.A.S., unnumbered. [68]

Niche. Woodcut, 12, Pl. 8. [69]

Northern Arch of W. front before restoration : see 33, lxiii. (1856); w. c. ($15\frac{1}{4} \times 11\frac{1}{2}$). Oxford, Ed. 51, 21, 79, 121. Exh.—F.A.S. (1878), 58, 13, 501, 502, 527. Reprod., 33, Pl. 11. [70]

Plan of Western Porches. Reprod., 33, Pl. 12. [71]

Sculptured Heads; pencil (11×8). Brantwood. Exh.—Coniston 179, R.W.S. 110, Manchester 305. [72]

View of, from the river : "careful study for composition on the spot"; pencil. A. R. Ballantyne. Exh.—F.A.S., unnumbered. [73]

The same view : similar study, smaller; pencil. A. R. Ballantyne. Exh.—F.A.S., unnumbered. [74]

Canal and Cathedral (1885); pencil and white ($4 \times 6\frac{1}{2}$). Miss Gale. [75]

Jour des Trépassés (1880); wash. Brantwood. Engraved by G. Allen, 33, Pl. 2. [76]

Sketch; pen and tint ($3\frac{1}{2} \times 6$). Brantwood. Exh.—R.W.S. 42. [77]

Sketch (Oct. 12, 1880); pencil ($7 \times 10\frac{1}{2}$). Brantwood. Exh.—R.W.S. 73. [78]

Possibly this was the sketch ref. to at 32, 117.

Amsteg :—

Little Devil's Bridge, near (1835); pen ($7 \times 9\frac{1}{2}$). Brantwood. Exh.—Coniston (1903) 57. [79]

Pass of St. Gothard, near (1835); pen ($9\frac{1}{2} \times 13$). Exh.—R.W.S. 159. [80]

Inscribed by R., "Signed and ludicrous figures scratched out, 1880."

Anaconda, two studies of; w. c. ($6\frac{1}{2} \times 9\frac{1}{2}$ each). Oxford, Ed. 173, 21, 90 *n.* [81, 82]

Andernach, Watch Tower (1833); pen. Brantwood. Reprod., 2, Pl. 14. See 2, xl. [83]

Andromeda, a study of. Brantwood. Exh.—Coniston 157. [84]

Anemone, Wood, w. c. ($6 \times 5\frac{1}{2}$). Oxford, Rud. 251, 21, 146 (No. 16), 231. [85]

Angelico, Fra, studies from :—

"*Ecce Ancilla Domini,*" the Madonna in the Annunciation, formerly at S. Maria Novella, now at S. Marco, Florence. Sketched by R. in 1845, engraved as frontisp. to 7. Referred to, 4, 263–264, 350, 7, 369–370, 25, 142, 34, 153, 35, 360. [86]

Sketch from "St. Lorenzo giving Alms," in the Vatican (1874). Ref. to, 37, 100–101. [87]

Sketch from the "Madonna of Perugia" (1874); w. c. ($9\frac{1}{4} \times 7\frac{1}{4}$). H. D. Acland. Exh.—Coniston 190, F.A.S. 71. Ref. to, 21, 202, 37, 124. [88]

Annecy :—

Castle (1845); sepia. Brantwood. Engraved by G. Allen, 35, Pl. 22. [89]

Evening at; pencil. Once at Oxford, Ed. 296, 21, 101 *n.* [90]

Houses and Bridge (1849); pen and tint ($6\frac{3}{4} \times 4\frac{3}{4}$). Miss Theodora Sedgwick. Exh.—Fogg 20. [91]

Mountains of the Lake of, from the Brezon (1862); w. c. ($4\frac{1}{4} \times 11\frac{1}{4}$). Mrs. Cunliffe. Exh.—Coniston 76 *d.*, R.W.S. 306, M. 104. Reprod. in colours, 17, Pl. 6. [92]

"Even in a fully coloured sketch like this he still keeps his pen outline, anxious above all things for the forms, and not intending a picture in the ordinary sense, but a study to serve as document towards writing on the Alps."—*Manchester Catalogue.*

Passage Nemours (1874); pencil (14×8). J. Lane. Exh.—Coniston (1903) 53, F.A.S. 140. [93]

Inscribed by R., "Pencil merely and too soft; ten minutes' slovenly work."

Promontory of Talloires, Lake of; w. c. ($5\frac{1}{2} \times 8\frac{3}{4}$). S. C. Cockerell. Exh.—F.A.S. 206. [94]

,, w. c. ($6\frac{1}{2} \times 10\frac{1}{2}$). R. Leycester. Exh.—F.A.S. 223. [95]

Rochers de Lanfon, Lake of Annecy; pen ($4\frac{1}{4} \times 6\frac{3}{4}$). Brantwood. Exh.—R.W.S. 197. [96]

,, w. c. ($5\frac{1}{2} \times 7\frac{1}{4}$). Mrs. Cunliffe. Exh.—Coniston 149, R.W.S. 230, M. 105. [97]

Two Sketches (1858); pencil ($4 \times 5\frac{1}{2}$ each). Brantwood. Exh.—R.W.S. 195, F.A.S. 131. [98, 99]

View near; pen and pencil ($6\frac{1}{2} \times 5$). G. A. B. Dewar. [100]

R. had a woodcut of this made by W. H. Hooper, but it was not published.

Antelao, seen from Venice, pencil (1851). Reprod., 36, Pl. 6. [101]

Antwerp (1842); in W. G. C.'s Catalogue. [102]

Aosta, cottages near (1838); pen. Brantwood. Exh.—Coniston 39. Reprod., the original drawing, 1, Pl. 3; the woodcut in *Loudon's Magazine,* facing it. [103]

,, view (1835); pen. Brantwood. Exh.—Coniston 15. [104]

,, *See also* Val d'Aosta.

Apennines:—

From Florence (1882); w. c. (5×8). J. F. Caroe. Exh.—Coniston (1903) 66. [105]

Inscribed by R., "The very best I could ever do—fast sketch with all my energy and knowledge. Apennine in Bearing. J. R."

The Lombard Apennine, Parma; pen ($5\frac{1}{4} \times 7\frac{3}{4}$). Sketch for the etching by Lupton, in 5, Pl. 14. Brantwood. Exh.—R.W.S. 310. [106]

Apple, study of a Blenheim Orange (1873); w. c. ($4 \times 5\frac{1}{4}$). Mrs. Cunliffe. Exh.—R.W.S. 373, M. 94. Reprod., 15, frontispiece. [107]

For R.'s inscription, see 15, xxx.

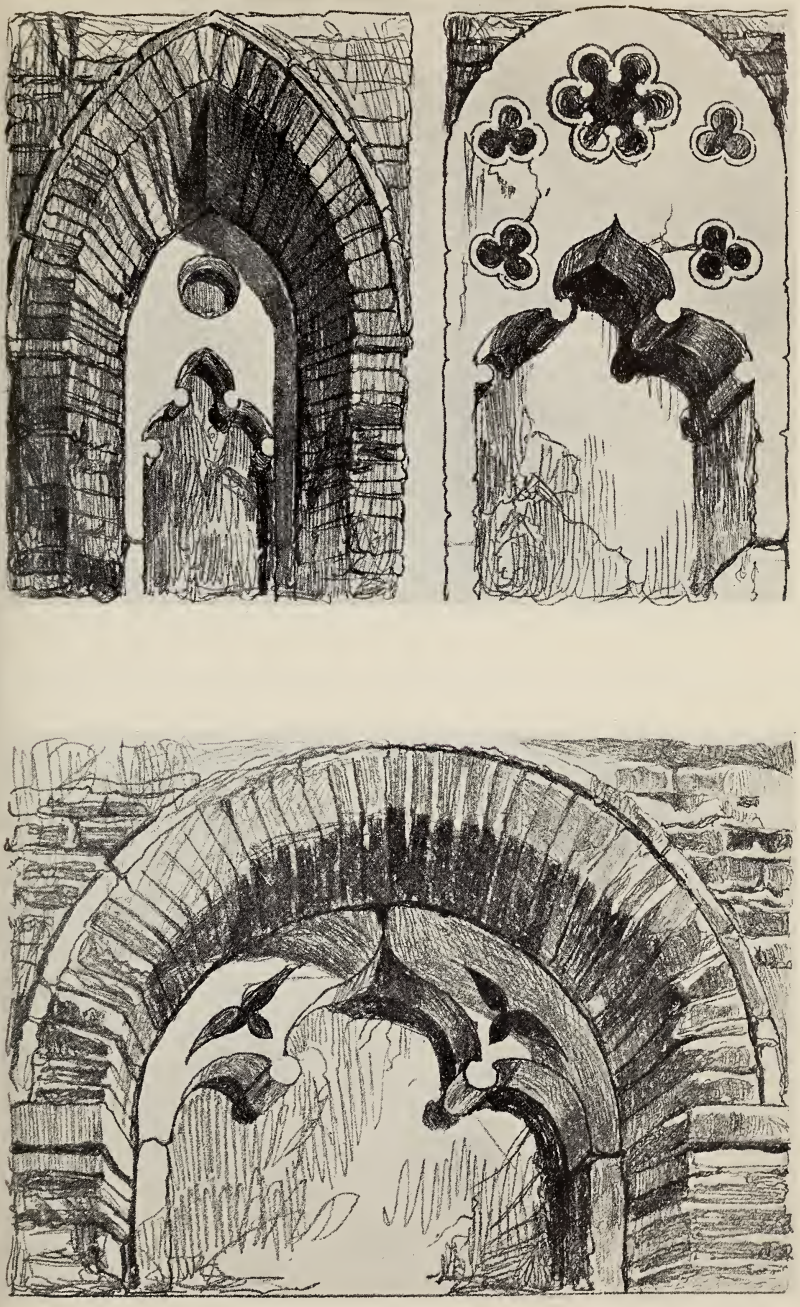
Apple Buds; w. c. (4×4). Miss Bayne. Exh.—R.W.S. 365. [108]

Arch Masonry; pen. Lithographed in 9, Pl. 3 (for details and references, see 9, xv.–xvi.). [109]

,, pen. H. S. Severn. Exh.—M. 299. Lithographed in 9, Pl. 4 (for details and references, see 9, xvi.). [110]

Architectural Details; pencil, pen, and wash (two studies, $5\frac{3}{4} \times 6\frac{3}{8}$, $4\frac{7}{8} \times 6\frac{3}{4}$). Harvard College. Exh.—Fogg 41. [111]

,, Etching, intended for *Seven Lamps.* Reprod., 38, Pl. 7. [112]



Etched by J. Ruskin

Andre & Sleigh, Sc.

A Plate intended for "Seven Lamps"

Ariccia, near Albano (1841); pencil and tint ($13\frac{1}{4} \times 17\frac{3}{4}$). Mrs. Cunliffe. Exh.—Coniston 46, R.W.S. 66, M. 87. [113]

"Made at the time when he saw the glowing vision of colour described in *Mod. P.* (3, 279). Of all this colour there is nothing in his sketch; but in the diary posted up at night it is described in much the same words as those of his book. He had not then learnt to paint colour, but he saw it; and while seeing it, was still able to give the attention to form which is so carefully and steadily carried out in this remarkable drawing."—*Coniston Catal.* Compare R.'s own remarks, 35, 625.

Arona:—

The Rock of; w. c. on wood. Manchester Art Museum. Engraved by Le Keux, 6, Pl. 41. Ref., 13, 505. [114]

Views between A. and Domo d'Ossola. Exh.—F.A.S. (1878), 23 *g*, 13, 505. [115]

View at ("May 5"); wash and b. c. on grey (7×5). H. S. Severn. [116]

Arquà, "*Petrarch's Villa*" (1837). Reprod., 1, Fig. 18. [117]

Arum stem; reprod., 21, Pl. 48A, see 21, 233 and *n.* [118]

Ash, studies of:—

Branch, crayon (18 in. high). Manchester Art Museum. [119]

Leaves, with notes, pencil ($9\frac{1}{2} \times 14$). Mrs. J. H. Sturgis. [120]

Spray of, and improvement of the same on Greek Principles. Reprod., 12, Pl. 3. [121]

Ashby de la Zouch (1837); pencil ($10\frac{1}{2} \times 13\frac{1}{2}$). Brantwood. See 1, xxxvi *n.* [122]

" " " (1838); pencil (13×9). A. E. Cropper. See 1, xxxvi *n.* [123]

Asp, Egyptian; referred to, 26, 331. [124]

Aspen:—

Aspen Unidealised: Study of, at Fontainebleau (May 1842); w. c. (12×9). Brantwood. Exh.—M. 75, F.A.S. 209. Engraved by Armytage, 6, Pl. 8. [125]

The drawing referred to in *Præterita* as marking an epoch in R.'s development: 35, 314–5.

Aspen under Idealisation: Studies after Turner, etc. Engraved by Cousen, 6, Pl. 27. [126]

Asphodel, wild hyacinth of Jura; w. c. (11×7). Oxford, Ed. 23, 21, 116. [127]

Assisi:—

Arch in main street (1874); w. c. ($7 \times 6\frac{1}{4}$). Miss Mitchell. Exh.—Coniston, 194, R.W.S. 150, F.A.S. 133. Ref. to, 23, xliv. (No. 11). [128]

Capital at (1874); w. c. on grey ($7\frac{1}{2} \times 6\frac{1}{2}$). South London Art Gallery. Exh.—R.W.S. (1875), 227. [129]

Inscribed: "Acanthus changes to acacia, Assisi 13th century, J. Ruskin, 1874."

Details at Assisi and Perugia; w. c. ($8\frac{1}{4} \times 5\frac{1}{4}$). Brantwood. Exh.—R.W.S. 250, F.A.S. 55. [130]

"The cross on the keystone at Assisi was copied by him for his father's tomb."—*R.W.S. Catal.*

East Gate; Cyclopean Architecture. Reprod., 33, fig. 2. [131]

Sacristan's Cell; pencil and b. c. ($6\frac{1}{2} \times 9\frac{1}{2}$). Oxford, Ed. 296, 21, 101 *n.* Reprod., 28, Pl. 2 (lower subject). [132]

Sketch at; pencil ($5 \times 8\frac{1}{2}$). Mrs. A. Holland. Exh.—R.W.S. 93, F.A.S. 214. [133]

Sketch at (April 15, 1874); pencil (5×7). Brantwood. Exh.—R.W.S. 315. [134]

Upper Church, Façade; pencil and b. c. (6½×9½). Oxford, Ed. 296, **21**, 101 *n.* Reprod., **28**, Pl. 2 (upper subject). [135]

„ Bishop's Throne; w. c. (18×13). Oxford, Ref. 135. Reprod., **23**, fig. 4. Referred to, **23**, 105. [136]

„ Griffins; referred to, **23**, xliv. (Nos. 8, 9). [137]

„ Wheel window; referred to, **23**, xliv. (No. 10), 188. [138]

Well and Cloister; w. c. (unfinished). Miss F. Alexander. Ref. to, **23**, xliv. (No. 12). [139]

AVALLON :—

Sketch at (1882); pencil and tint (4½×7¾). Brantwood. Exh.—R.W.S. 419. [140]

Porch (1882); No. 4. A single leaf, real size, of Græco-Gothic frieze of 12th century; pencil. A. R. Ballantine. Exh.—F.A.S. (not numbered). [141]

Capital (1882); pencil. F. Randal. [142]

„ (1882); pencil and tint (7⅓×4½). Brantwood. Exh.—R.W.S. (Winter, 1883-84), 429, R.W.S. 278. [143]

Church of St. Ladre (1882), moulding at; pencil and tint (4½×7½). Brantwood. Exh.—Coniston (1903) 51. [144]

Moulding at (1882); w. c. (4½×7½). Brantwood. Exh.—Coniston (1903) 73. [145]

Glen and Town of. Fast sketch on afternoon walk; pencil. A. R. Ballantine. Exh.—F.A.S. [146]

"The Daughter of Herodias (1882) dancing before Herod. Figure sculpture of the Porch of Avallon. Compare style of its leaf frieze, No. 4." Pencil. A. R. Ballantine. Exh.—F.A.S. Referred to, **33**, 238. [147]

Avignon (1840); pencil on grey (10×13½). T. F. Taylor. Exh.—R.W.S. 131, M. 51. [148]

Avignon: St. Pierre (Oct. 29, 1840); pencil on grey (19×13). Brantwood. Exh.—R.W.S. 342, F.A.S. 16. [149]

Avocet. Engraved by H. Allen, **25**, Pl. 6 (see **25**, liii.). Ref. to, **37**, 510. [150]

Axminster Landslip. Oxford Museum (Geological Department). *Compare* Trewavas. [150 A]

BADEN, Switzerland :—

Towers at (1863); pencil. Exh.—F.A.S., 1878, 39 *b* (**13**, 523), Coniston 151. [151]

Towers of Abbey (1859); pencil (5×8). J. J. Brigg. Exh.—Coniston (1903) 83. [152]

Inscribed by R.: "Very careful half an hour, meant to be gone on with. Remaining towers of Abbey of [? Wettingen]: see drawing of Gate Tower. These roofs are drawn with my most delicate care, but were grievously rubbed before I got them mounted."

Tower of Abbey Gate (1859); pencil (8×5). K. Anderson. Exh.—F.A.S. 34. [153]

View of, and mountains; w. c. (11½×14¾). A. Wedderburn. Exh.—R.W.S. 84, M. 353. [154]

A drawing for the projected Swiss Towns Series.

View of; pencil and wash (10⅓×7). Brantwood. [155]

View of (1835); pen (6¾×9¾). South London Art Gallery. Exh.—F.A.S. (1878), 35 (**13**, 522, see also **13**, 505). Signed by R. in 1879. [156]

View of (1863), looking down on the town, on five sketch-book leaves done separately, and not touched after mounting together; w. c. ($19\frac{1}{4} \times 14\frac{1}{2}$). Rev. J. W. Brocklebank. Exh.—F.A.S., 1878, 36 (13, 522), R.W.S. 191, M. 350, F.A.S. 126. Reprod., 36, Pl. 19. [157]

View of (1860); pen and w. c. ($4\frac{3}{4} \times 6\frac{5}{8}$). Miss Theodora Sedgwick. Exh.—Fogg 21. [158]

View of; pencil ($3 \times 5\frac{3}{8}$). Harvard College. Exh.—Fogg 38. [159]

Basle, with outline of mountains of the Black Forest (1858); pencil ($6\frac{3}{4} \times 17$). Oxford, Ed. 122, 21, 86. [160]

Battle Abbey (1832). Exh.—F.A.S. (1878) 23 *d.* Ref. to, 13, 504, 35, 77. [161]

Baveno (1845), Sunset, with Mill (on the back); w. c. ($5\frac{1}{2} \times 9$ each). C. G. Montefiore. Exh.—Coniston 56 and 62, R.W.S. 411, F.A.S. 134. Reprod., 2, Pls. 8 and 4. See 2, xliii. [162]

Bay Leaves; carmine (14×20, with another study in pencil on the back). Oxford, unframed, 21, 308. [163]

„ blue on grey (10×7). W. Ward. [164]

„ engraved by G. Allen, 21, Pl. 73. [165]

„ withered; wash ($3\frac{1}{2} \times 3$). T. C. Horsfall. This may be a study for part of Plate 43 in Vol. VI. [166]

Bayeux, architectural details, etched in 8, Pls. 3, 7 (see Index to Plates, 8, xv., xvi.). [167]

Bean Blossom, two studies; pen ($\frac{1}{2} \times 3\frac{1}{4}$, 3×5). Oxford, Ed. 238, 21, 142. [168, 169]

Beauvais :—

Cathedral :—

"Light in the West," sunset over the C. Engraved by Armytage, 7, Pl. 66. Referred to, 7, 154, 37, 606. [170]

Portal (Aug. 31, 1880); pencil ($7 \times 10\frac{1}{2}$). Exh.—M. 308. T. F. Taylor. Reprod., 33, Pl. 1. [171]

Window, etched in 8, Pl. 3, fig. 6. [172]

Church of St. Etienne :—

Notes of details; pencil and wash ($7 \times 10\frac{1}{4}$). Brantwood. Exh.—R.W.S. 323. [173]

North side (9th July 1888); w. c. ($5\frac{1}{2} \times 9$). S. C. Cockerell. [174]

Study of carved foliage from lintel of W. porch, "J. Ruskin to C. C., 11 July 1888"; pencil and sepia ($5\frac{1}{2} \times 9$). S. C. Cockerell. [175]

Study of carved foliage from W. porch, 9th July 1888; wash ($5\frac{1}{2} \times 9$). S. C. Cockerell. [176]

Study of carved foliage, 10th July 1888; pencil ($5\frac{1}{2} \times 9$). S. C. Cockerell. [177]

Corner of Great Square, showing houses supported on pillars, "Beauvais, 12 July, J. R., 1888"; pencil ($5\frac{1}{2} \times 9$). S. C. Cockerell. [178]

Sketch at; w. c. ($4\frac{3}{4} \times 6\frac{3}{4}$). Brantwood. Exh.—F.A.S. 59. [179]

Bedford, Mill at Eaton near (1837); pencil on grey ($9\frac{7}{8} \times 14\frac{1}{2}$). B. B. Macgeorge. [180]

Bedroom in a German Hotel (1859); w. c. ($7\frac{1}{2} \times 7$). Mrs. Mackay. [181]

Beech Tree; wash ($7\frac{1}{4} \times 4$). Manchester Art Museum. [182]

Bellagio (1836); w. c. Brantwood. Exh.—M. 82. [183]

"The student's 'bogus' from a sketch of the previous year, done in order to carry out what he had learnt from Copley Fielding."—*Manchester Catalogue.*

„ Villa Serbelloni. Reprod., 1, Fig. 12. [184]

Bellinzona:—

Castle of Schwytz: Two Views (1858); w. c. ($5\frac{3}{4} \times 8\frac{1}{4}$ each). F. P. Osmaston. Exh.—R.W.S. 154, F.A.S. 54. Reprod. 7, Pl. C. [185, 186]

Cottage near (1858); w. c. ($9 \times 6\frac{1}{2}$). M. H. Spielmann. Exh.—M. 340. Reprod., 36, Pl. 16. [187]

Curé's Garden at; referred to, 7, xxxvi. [188]

To this drawing, which may be identical with one of the others in the list, R. further refers in a letter to his father:—"(Bellinzona, *June* 19, 1858.)—I have got quite a little San Miniato to go to in the afternoons—a church on the hill-side with a garden among the rocks—hopelessly beautiful to give any idea of in drawing, steps descending hither and thither—half rock, half laid stone—just flowers and grass enough to make the rocks lovely without in the least hiding them."

Iron Work of; pencil sketches. Reproduced, 16, 421–423. [189]

View into the valley, from a ravine in the hills above; w. c. ($6 \times 8\frac{1}{4}$). T. F. Taylor. Exh.—R.W.S. 8, M. 364. [190]

View (1858); w. c. ($6 \times 5\frac{1}{4}$). Miss A. Allen. Exh.—R.W.S. 202, M. 351. [191]

View (1858); pencil (9×12). Brantwood. Exh.—R.W.S. 269. [192]

View (1858); w. c. ($12\frac{1}{2} \times 20$). Mrs. Cunliffe. Exh.—R.W.S. 294. [193]

View; pencil ($10\frac{3}{4} \times 8\frac{3}{4}$). Brantwood. [194]

View; w. c. Brantwood. Exh.—F.A.S. (unnumbered). [195]

View; pencil ($7\frac{1}{2} \times 11\frac{1}{4}$). W. Ward. [196]

View; pencil ($7\frac{7}{8} \times 11\frac{3}{8}$). Boston Museum. Exh.—Fogg 28. [197]

Benvenue and Trosachs over Achray (July 25, 1838); two drawings, pencil ($10 \times 14\frac{1}{4}$ each). B. B. Macgeorge. Exh.—M. 39, 44. [198, 199]

"While his drawing of architecture was still Proutesque, in his landscape sketching he was trying for a freer style, and emulating the pencil draughtsmen and lithographers of the period, not without temporary loss of his individuality."—*Manchester Catal.*

Bergamo (1845); sepia. J. J. Bolding. [200]

Berlin, The Emperor's Palace; pencil and wash. Boston Museum. Exh.—Fogg 29. [201]

Berne:—

Street scene (1835); pencil. Exh.—M. 13. [202]

"Similar to 'Hotel de Ville, Brussels' in its effort to treat a mass of buildings in perspective. This kind of subject made a recurrent appeal to him, all his life."—*Manchester Catal.*

Street scene (1835); pencil ($7\frac{3}{8} \times 9$). B. B. Macgeorge. [203]

Street scene (1844); pencil and tint ($9 \times 6\frac{1}{2}$, with pencil sketch of a girl on the back). Mrs. Warwick Draper. [204]

Bernese Alps (1866); w. c. ($5\frac{1}{2} \times 17$). W. Ward. [205]

This drawing was given by R. to Arthur Burgess.

Bienne, the Great Square (1835); pencil ($8\frac{5}{8} \times 6\frac{3}{8}$). B. B. Macgeorge. [206]

Birch:—

Study of (1873); w. c. (8×6). Oxford, W.S. i. 32; described, 21, 289 (No. 278). [207]

The same, carried further; w. c. ($11 \times 8\frac{1}{4}$). Oxford, W.S. i. 33; described, 21, 290 (No. 279). [208]

Twig of; w. c. ($7\frac{1}{2}\times5$). Miss Millais. Exh.—R.W.S. 18, M. 76. [209]

Signed "J. Ruskin 1879." The date is probably, however, not of the drawing, but of the later signature.

Stems and Ivy; w. c. (8×5). Brantwood. Exh.—F.A.S. 205. [210]

Birds [for particular birds, *see* Duck, Kingfisher, etc.; *see also* Feathers; and for list of minor illustrations in *Love's Meinie*, *see* 25, xv.]:—

A Dead Bird (? Jay); w. c. (10×12). Exec. G. Allen. Exh.—M. 344. [211]

Development: Crocodile latent in Toucan. Brantwood. Exh.—Coniston 186. Engraved by G. Allen, 25, Pl. 7. [212]

Development: Short Noses into Long. Brantwood. Exh.—Coniston 186. Engraved by G. Allen, 25, Pl. 8. Ref. to, 26. [213]

Heads and Skulls of, two studies; pencil ($7\times9\frac{1}{2}$, $7\frac{1}{2}\times9\frac{1}{2}$). Brantwood. Exh.—Boston 94, Coniston 188, R.W.S. 143. [214, 215]

Studies made in connexion with *Love's Meinie.*

Study; w. c. (4×4). Brantwood. Exh.—R.W.S. 152. [216]

Study, carmine. W. H. Hooper. Exh.—M. 328. Ref. to, 34, 720. [217]

"Mr. Hooper notes: 'In violet carmine, a colour he caused his pupils to use at the Working Men's College, as being pleasanter to the eye than black. It was done in about ten minutes on the corner of my paper as a lesson in speed.'"—*Manchester Catal.*

Study of an Egyptian Bird; outline ($9\times7\frac{1}{2}$). Oxford, W.S. i. 43. [218]

Another similar Study. Engraved by G. Allen for the Oxford Art School Series, 21, 314, Pl. 56 (253). [219]

Studies at the "Zoo, Nov. 5, 1877"; w. c. ($9\frac{1}{2}\times8\frac{3}{4}$). Oxford, Rud. 193 (21, 227). [220]

Studies of Bird Anatomy, at the British Museum (1874). Exh.—Boston 93 (13, 587). [221]

Bittern, A Dead; w. c. ($10\frac{1}{4}\times17\frac{3}{4}$), Mrs. Cunliffe. Exh.—R.W.S. 193. [222]

Black Currant Leaves; w. c. ($5\frac{1}{2}\times8\frac{3}{4}$). Oxford, W.S. ii. 30. [223]

Blair Athol (1857); referred to, 7, xxv., 16, xxxviii. [224]

Blois, Château de:—

Spiral Staircase (1840); pencil and tint ($17\times12\frac{1}{2}$). Brantwood. Exh.—R.W.S. 303. Ref. to, 35, 262, 626. [225]

View (1840); pencil (18×12). Brantwood. Exh.—R.W.S. 292. [226]

View (1840); pencil and tint ($13\frac{1}{2}\times8\frac{1}{2}$). Brantwood. Exh.—R.W.S. 174. [227]

View; pen ($10\times11\frac{3}{4}$). Brantwood. Exh.—F.A.S. 230. [228]

Blonay, Château de; w. c. on buff (6×9). A copy of this was made by Miss Harrison. [229]

Bludenz (1835); pencil ($8\frac{1}{2}\times9\frac{3}{4}$). Mrs. Cunliffe. Exh.—R.W.S. 335. [230]

Boats in perspective; chalk and wash ($4\frac{1}{4}\times6$). W. G. Collingwood. [231]

Bologna:—

Cathedral, façade (1841), pencil and b. c. ($13\frac{1}{2}\times18\frac{1}{2}$). Brantwood. Exh.—R.W.S. (Winter, 1883-84) 352, R.W.S. 189. Ref. to, 35, 295. [232]

S. Giacomo (with details, much inscribed); pencil and wash (20×14). W. Ward. [233]

View (1841); pencil and tint ($19\frac{1}{2}\times13$). Brantwood. Exh.—R.W.S. 270. [234]

View (July 8); pen and sepia ($9\times6\frac{1}{2}$). Brantwood. [235]

View (1846); sepia (13×19). Brantwood. Exh.—F.A.S. 64. [236]

View; w. c. ($6\frac{1}{2}\times9$). Mrs. Hopkinson. Exh.—F.A.S. 225. [237]

Bolton Priory:—
Choir (1837); pencil ($13\frac{1}{2} \times 10\frac{1}{2}$). Brantwood. Exh.—F.A.S., 1878, 24 *c* (13, 506). Ref. to, 35, 623, 272 *n.* [238]
West end; pencil ($10\frac{1}{2} \times 13\frac{1}{2}$). Mrs. Talbot. [239]

Bone, in British Museum, engraved by Pre-historic Man (1872); w. c. Exh.—Boston 91. Ref. to, 37, 151. [240]

Bonneville:—
Golden Sunshine near (1862). C. E. Norton. [241]
Old Bridge at, pencil and b. c. on blue ($13\frac{1}{2} \times 19\frac{1}{2}$). Mrs. Strode. Exh.—Coniston 153, R.W.S. 121, F.A.S. 182. [242]
View of, on other side of the bridge (1849). No. 4 in R.'s list (10, xxi.). [243]
View at, pen ($4\frac{3}{4} \times 6\frac{1}{2}$). Mrs. Cunliffe. Exh.—R.W.S. 386. [244]
View near (1835); pen. Brantwood. [245]
View at (1856); w. c. (13×19). Reprod., 36, Pl. 13. [246]
View at, w. c. on grey ($12 \times 17\frac{1}{2}$). A. Wedderburn. [247]
View at (1862). Brantwood. Exh.—M. 348. [248]

R.'s note on the drawing is:—"The shingle of church roof drawn carefully for its junctures. Wall going up-hill; mistake to try it."

Botanical Studies, a book of, given to C. E. Norton; ref. to, 4, 344. [249]

,, ,, a page of; w. c. Mrs. Morse. Exh.—M. 382. [250]

Partly cut on wood by A. Burgess, but not published.

Botanical Study; for *Proserpina,* lamp-b. ($5 \times 6\frac{1}{4}$). Brantwood. Exh.—R.W.S. 363. [251]

Botticelli, studies from:—

"*Life of Moses,*" Sistine Chapel:—
"Gershom's Dog" (1874); b. c. ($10\frac{3}{4} \times 16$). Mrs. W. G. Collingwood. Exh.—Coniston 204, R.W.S. 113, M. 217. Ref. to, 22, 487. [252]

"In this drawing R. set himself to facsimile the dog and its surroundings, to get at Botticelli's manner of painting in fresco and his sentiment in portraying animal life, with the delicately followed bit of gold embroidery on Gershom's coat and sleeve."—*Manchester Catal.*

"Zipporah" (1874); b. c. ($5\frac{7}{8} \times 21\frac{1}{2}$). Brantwood. Exh.—Brighton (1876), R.W.S. 112. Reprod., 23, Frontispiece. Ref. to, 22, 427, 23, xxxv.–xxxvi., 478–479, 37, 100, 102, 112. [253]

Primavera, Florence Accademia:—
Roses from the dress of Spring (1874); w. c. ($4 \times 4\frac{3}{4}$). Brantwood. Exh.—F.A.S. 192. Ref. to, 23, l. Reproduced as a vignette for *Fors,* etc., see 27, 371. [254]
Foot of "Spring"; ref. to, 37, 139. [255]
Leaves in background; wash ($10\frac{1}{2} \times 5\frac{1}{2}$). Oxford, Ed. 252. Ref. to, 22, 18. [256]

Bourges Cathedral:—
Architectural Notes for *Seven Lamps* (1848); pen and pencil ($10\frac{1}{2} \times 7$). Brantwood. Exh.—Coniston (1903) 61, F.A.S. 229. [257]
Sculpture: Women and Birds sinking in the flood (1851); pencil ($11\frac{1}{2} \times 7\frac{3}{4}$). British Museum. Exh.—Coniston 88, R.W.S. 158. [258]

"Very fine workmanship; inscribed in printed characters by the artist's hand: 'Sculpture, Cathedral of Bourges, France. Women and birds sinking in the waters of the Flood.'" (*British M. Guide,* 1901, p. 61.)

Sketch of Spandril in W. Porch; sepia and b. c. (5×7). Oxford, Rud. 81, 21, 190. [259]

Bowerswell (Sept. 1846); pencil and body-colour (7 × 9½). Miss Millais. [260]

Box, a growing shoot of; pen and wash (6½ × 4½). Oxford, Ed. 268. Reprod., 21, Pl. 59. Ref. to, 21, 143, 263. [261]

Bramble, studies of:—
Quick Study of Leaf Contour; w. c. (8½ × 6¼). Oxford, Rud. 280. Reprod., 21, Pl. 48. Ref. to, 21, 68. [262]
Sprig of (1884); w. c. H. Allen. Exh.—M. 79. [263]

Brantwood:—
"A stone of my garden wall" (Jan. 1873); w. c. (13⅛ × 9⅜). The Misses Norton. Exh.—Boston 87, Fogg 14. [264]
Foreground detail, Brantwood Thistle (1875); b. and w. (4½ × 6½). Miss Kirkman. Exh.—Coniston 214, R.W.S. 167, F.A.S. 179. Reprod., 25, Pl. 1. Ref. to, 25, xxxviii., 28, 408. [265]
Foreground study; pencil and lamp-b. (21 × 17). Oxford, Ref. 169 (21, 43). [266]
Garden wall, study of plants in; w. c. (9 × 4½). E. T. Cook. [267]
Ruskin's Study, Sketch plan. Facsimile facing 23, lxviii. [268]
Waterfall and steps, w. c. (42 × 23). Brantwood. Exh.—Coniston (1903), 72. [269]

Brathay:—
Church and Langdale (July 31, 1837); pencil (10⅝ × 13½). Mrs. Cunliffe. [270]
View (Aug. 8, 1837). Ref. to, 1, xxxvi. *n.* [271]

Bremgarten (1860); pen (6¾ × 5). T. F. Taylor. [272]

Brescia, Sunset near (1845); w. c. (3¾ × 5). Brantwood. Exh.—R.W.S. 42. [273]

Brévent, contour of top of. Engraved by Le Keux, 6, Pl. 25. [274]

Brezon, the:—
Alps of the Reposoir and the Brezon, seen from Mornex; pencil (10¼ × 14). Oxford, Rud. 132, 21, 209–210. [275]
Flanks of the Brezon, near Bonneville: (1) Pencil (4 × 6½). Brantwood. Exh.—R.W.S. 402, Coniston (1906). (2) Pencil (4½ × 8). Brantwood. Exh.—R.W.S. 367. [276, 277]
Geological note of the top of the, from S.E. (23rd Sept.); pencil and wash (9 × 4¾). W. G. Collingwood. [278]
Notes of contorted limestone: (1) Pencil (5¾ × 9). W. G. Collingwood. (2) Pencil and wash (4½ × 9). W. G. Collingwood. [279, 280]
Plain of Bonneville and the Brezon, from La Roche; pen (4¼ × 13). Brantwood. Exh.—R.W.S. 47. [281]
Section of the Brezon. Reprod., 26, Pl. 3. [282]
"View from the base of the Brezon above Bonneville, looking towards Geneva: the Jura in the distance; Salève on the left" (1862); pen and wash (13½ × 20). W. Pritchard Gordon. Exh.—M. 366. Reprod., 17, Pl. 4. Ref. to, 36, 436, 17, cxv. [283]
View of, from inn window, Bonneville (1849); w. c. on buff (13 × 19). F. R. Hall. No. 3 in R.'s list (10, xxi.). [284]
See also Annecy.

Brick, study of, to show cleavage in burnt clay; w. c. (6 × 6). Oxford, Ed. 281. Ref. to, 22, 33 *n.* [285]

Bridge, A; pencil (5½ × 8½). Brantwood. Exh.—Coniston (1906), R.W.S. 383. [286]

Bridge over the Effra (1832); ref. to, 35, 78–79. [287]

Bridges, Two (1840–41); pencil and tint (12½ × 18). Brantwood. Exh.—R.W.S. 284. [288]

Brieg:—
Twisted Spire, village near (1876); pencil. Brantwood. Exh.—F.A.S. (1878) 39 *b* (13, 523). [289]
,, pencil ($3\frac{5}{8} \times 6$). Harvard College. Exh.—Fogg 38. [290]
,, two pencil drawings (one inscribed "Brieg, 31st Aug. 1876"), C. H. Moore (to whom Ruskin presented them). [291, 292]

Brienz, Lake of:—
View from the Giessbach Hotel (1866); w. c. ($7\frac{1}{2} \times 10\frac{1}{2}$). Brantwood. Exh.—R.W.S. 333, F.A.S. 45. Reprod., 18, Pl. 3. [293]
Lake of; w. c. ($6\frac{3}{4} \times 9\frac{1}{2}$). The Misses Norton. Exh.—Boston 35, Fogg 13. [294]
Waterfall near (1866?); w. c. ($9\frac{3}{4} \times 6\frac{1}{2}$). T. F. Cheetham. Exh.—Coniston 160, R.W.S. 64, M. 239, F.A.S. 195. [295]

R.'s note on the back is: "Waterfall—and a very mighty one, which nobody knows but me—between the Reichenbach and head of Lake of Brienz—Reichenbach side."

Bristol:—
St. Mary Redcliff (1834). Mrs. Holt. Exh.—Coniston 11. [296]
Avon and St. Mary Redcliff (1833); pencil and w. (10×13). Brantwood. Exh.—Coniston (1903) 11. [297]

The date of this drawing was given in the Coniston Catalogue (1903) as "1839." It does not appear, however, that R. was at Bristol in that year; and the style of the drawing does not suggest his handiwork. It is possibly by Clarkson Stanfield.

British Museum, Notes of work in, geological and ornithological studies (1872); pencil and w. c. Exh.—Boston 92; Fogg 32. [298]

Brougham Castle, Penrith (1837); pencil ($10\frac{1}{2} \times 13\frac{1}{2}$). Brantwood. Ref. to, 1, xxxvi. *n.*, 35, 623. [299]

Bruges (1842). In W. G. Collingwood's Catalogue. [300]

Brussels, Hotel de Ville (1833); pencil (12×9). Brantwood. Exh.—M. 9. Ref. to, 35, 80–81. [301]

"A highly elaborated and delicate lace-work of lines, without Prout's dotted emphasis; no figures, but merely a close study of 'Gothic' windows in perspective" (*Manchester Catal.*). R. also made a copy of Prout's drawing of the same subject (13, 505, 22, 368–369, 35, 81): this copy (once at Oxford) was exh. at F.A.S. (1878), 23 *h.*

Buildings, Old (1854); pen and colour (6×6). A copy of this was made by Miss Harrison. [302]

Buttermere and Honister (July 11, 1837). Ref. to, 1, xxxvi *n.* [303]

Buttresses of an Alp. *See* Martigny.

Cabbage Leaf, first sketch of. Once at Sheffield, see 30, 175 (No. 29). [304]

Cadenabbia, Villa Sommariva. Reprod., 1, fig. 13. [305]

Caen:—
St. Etienne (1848). Two drawings; pencil and w. c. ($13\frac{1}{4} \times 13\frac{1}{8}$ each). The Misses Norton. One exh., Boston 73; both exh., Fogg (1910) 5, 6. [306, 307]
Traceries. Reprod., 8, Pl. 3, Fig. 1. [308]

Calais:—
Belfry (1835); pencil ($13 \times 7\frac{3}{4}$). Brantwood. Exh.—Coniston 13. Reprod., 35, Pl. 30. Ref. to, 35, 416. [309]
Belfry and Lighthouse (1842). John Brown. Exh.—F.A.S., 1878, 24 *l* (13, 508); 1879, 104 (14, 408, 435). Reprod., 14, Pl. 12. Ref. to, 35, 627. [310]
Church spire, referred to, 14, 408, 35, 416. [311]
From the Sea (1835); pen. Brantwood. [312]

Hotel Dessein (May 13, 1858); b. c. ($7 \times 9\frac{1}{4}$). Mrs. Cunliffe. Exh.—Coniston 123, R.W.S. 48, M. 90. [313]

Wrongly dated 1848 in the Manchester Catal.

"*Oak Belfry*. Misty morning, revolving lighthouse in distance, without fog trumpet." A. R. Ballantine. Exh.—F.S.A. (unnumbered). [314]

Calder Abbey (1889); pencil. Ref. to, 35, xxxiii. [315]

One of R.'s last drawings.

Cambridge, Street in (1837); pencil ($14\frac{1}{2} \times 10\frac{1}{2}$). B. B. Macgeorge. Exh.—M. 47. [316]

Candle (1872); pencil ($10 \times 7\frac{1}{2}$). Brantwood. Exh.—Coniston 189, R.W.S. 412, M. 404. [317]

Exercise in drawing for Oxford pupils.

Candy Tuft seed (1865); pen and wash (4×2). Brantwood. Exh.—F.A.S. 200 [318]

Canterbury Cathedral:—

(1) 1832; pencil ($7\frac{1}{2} \times 4\frac{1}{2}$). Miss Gale. [319]

"My first as ever was drawing of architecture, 1832. J. Ruskin, signed Jan. 15, 1880."

(2) 1832; pencil ($7\frac{1}{2} \times 4\frac{1}{2}$). Miss Gale. [320]

"J. Ruskin. Canterbury with Porch, 1832. Signed Jan. 15, 1880."

Capitals, studies of:—

Bird and beast capitals; pencil and tint ($7 \times 10\frac{1}{2}$). Brantwood. Exh.—R.W.S. 331. [321]

A Capital; pencil and tint ($6\frac{3}{4} \times 5$). Brantwood. Exh.—Coniston 87, R.W.S. 165. [322]

Capitals and Arch; pen and w. c. ($12 \times 9\frac{1}{4}$). Brantwood. Exh.—R.W.S. 183, F.A.S. 130. [323]

Capital and Column; w. c. ($8\frac{3}{4} \times 5\frac{3}{4}$). Brantwood. Exh.—R.W.S. 366. [324]

Capital of a Pillar; pencil on brown ($7 \times 4\frac{1}{4}$). Brantwood. Exh.—Coniston (1903) 55. [325]

Detail of capital; w. c. ($10\frac{1}{2} \times 8\frac{1}{4}$). Harvard College. Exh.—Fogg 39. [326]

Part of a Capital; pencil and blue (13×10). Manchester Art Museum. [327]

Studies of Capitals; pencil. Oxford, W.S. ii. 33. [328] *See also* Venice.

Capri (1841); pencil and wash ($4\frac{3}{4} \times 8\frac{1}{2}$). T. F. Taylor. [329]

Carlisle:—

Cathedral (Aug. 7, 1838); pencil and b. c. ($14\frac{1}{4} \times 9\frac{3}{4}$). B. B. Macgeorge. Exh.—M. 38. [330]

Fisher Street (1837); pencil ($10\frac{3}{4} \times 7\frac{1}{8}$). B. B. Macgeorge. [331]

Queen Mary's Tower (1837); pencil ($10\frac{1}{4} \times 7\frac{1}{4}$). B. B. Macgeorge. [332]

Redness Hall (Aug. 7, 1838); pencil ($14 \times 9\frac{1}{2}$). W. Ward. [333]

Carnation, studies of; pen. Brantwood. Exh.—F.A.S. 194. Upper portion engraved by G. Allen, *L. of F.*, Pl. 8 ("Pen Outline with Advanced Shade"), 15, 439. [334]

Carpaccio, studies of:—

"*St. George and the Dragon*":—

(1) Copy of the whole picture; sepia ($6\frac{3}{8} \times 17\frac{3}{4}$). Ruskin Museum, Sheffield (30, 197). Reprod., 24, Pl. 60. [335]

(2) Head of St. George, sepia ($12\frac{3}{4} \times 18\frac{3}{4}$). Ruskin Museum, Sheffield. Reprod., 24, Pl. 69. Ref. to, 24, 341. [336]

(3) Viper; w. c. ($10\frac{1}{4} \times 7\frac{1}{2}$). Formerly at Oxford, Ed. 171 (21, 90, 152) Ref. to, 22, 62, 367, 24, 340–341. [337]

"*St. Jerome in his Study,*" chair in (1876); w. c. ($12\frac{1}{2} \times 8\frac{1}{2}$). Brantwood. Exh.—Coniston 199, R.W.S. 287, F.A.S. 190. Ref. to, **22**, 367; dog in, engraved in, **24**, fig. 2, 230. [338]

" part of the open book in front of the picture. Ruskin made a study of this:—"A bit of Carpaccio, looking like the rock of Gibraltar," he wrote to G. Allen, "with R. on it for pasting in my books." He had it engraved by W. Roffe, but the plate was destroyed. [339]

"*Death of St. Jerome,*" Carpaccio's signature held by a lizard (1870); w. c. ($4\frac{1}{2} \times 7$). Oxford, Ed. 171; described, **21**, 152 (No. 189). Reprod., **24**, Pl. 65 (with inscription by R.). Ref. to, **37**, 6. [340]

"*The Sultan and his Daughter Baptized,*" bird in (1872); w. c. ($10\frac{1}{4} \times 7\frac{1}{2}$). Oxford, Ed. 161, **21**, 135. Reprod., **24**, Pl. 62. Ref. to, **22**, 53, **24**, 230, 341. [341]

"*Presentation,*" study of angels playing; w. c. ($11 \times 4\frac{1}{2}$). G. R. Roxburgh. [342]

"*Dream of St. Ursula,*" studies from (1876–1877), see **28**, 733, 760.

(1) Small copy of the whole picture; w. c. ($10\frac{1}{2} \times 10$). Oxford, **21**, 300. Exh.—F.A.S. (1878) 49 (**13**, 525). Reprod., in colours, **27**, Pl. 8. Ref. to, **24**, xxxvii., **37**, 210, 212, 216. [343]

(2) Head of St. Ursula. Somerville Hall, Oxford. Ref. to, **24**, xxi., **33**, 507. [344]

(3) Head; pencil (6×6). C. H. Moore. [345]

(4) Hand of St. Ursula. Somerville Hall; ref. to, **24**, xxi., li., **37**, 216. [346]

(5) Plant in the window; w. c. (14×12). Mrs. Oliver. Exh.—F.A.S. 176. Ref. to, **29**, 31 *n.*, **37**, 216. [347]

(6) Blue slippers (see **30**, 195 *n.*). [348]

(7) Bell and tassel of St. Ursula's pillow; w. c. ($2\frac{3}{4} \times 4\frac{1}{4}$). Miss E. H. Moore. [349]

"*Funeral of St. Ursula,*" study of a part; w. c. (11×9). Oxford, Rud. 106 (**21**, 200 *n.*). Exh.—F.A.S. (1878) 50 (**13**, 526). Ref. to, **22**, 535. [350]

"*Venetian Ladies and their Pets,*" detail from. Exh.—Coniston (1906). Ref. to, **37**, 221. [351]

Carrara Mountains, "study of aqueous erosion by weather and wavy structure in hard rock"; w. c. ($3\frac{1}{4} \times 5\frac{1}{2}$). W. A. Cadbury. Exh.—Coniston, 97, R.W.S. 179, M. 343, F.A.S. 165. Once at Oxford, **21**, 278 (No. 120). Reprod., **2**, Pl. 5. Ref. to, **2**, xliii., **26**, 369. [352]

Carrara, Quarries of. Engraved by Le Keux, **6**, Pl. 47, 363. [353]

Cassel, Hotel de Ville. In W. G. C.'s Catalogue. [354]

Castle in the Alps; pencil ($3\frac{1}{2} \times 6\frac{1}{2}$). Brantwood. Exh.—Coniston (1906), R.W.S. 101. [355]

Caterpillar; w. c. (3×3). Mrs. Mackay (1848). [356]

Caudebec, architectural details. Exh.—Fogg 33. (1) Pencil and wash ($12\frac{1}{2} \times 5\frac{1}{4}$). Harvard College; (2) etched in **8**, Pl. 1 (fig. 2, *c*). [357, 358]

Cerastes Cornutus:—

(1) Seen from above; w. c. ($4\frac{3}{8} \times 5\frac{1}{2}$). W. Ward. Reprod., **26**, Pl. 18 (upper subject). [359]

(2) Seen from above ($4 \times 5\frac{1}{2}$). Oxford, Ed. 175. [360]

(3) Full front; w. c. (5×7). Oxford, Ed. 175. [361]

Catenary Curves under Tension. Oxford, Rud. 5. Engraved by G. Allen, **21**, Pl. 54. [362]

Chalons sur Marne, Church (1835); pencil ($5\frac{1}{4} \times 7\frac{3}{4}$). B. B. Macgeorge. [363]

Chambéry:—

Poplars and Cottages in Evening Sunlight (1846); lamp-b. (6×10). G. Allen. Exh.—R.W.S. 328. [364]

Inscribed: "Signed 1879. I consider it one of the best sketches I ever made. John Ruskin."

Roof and Tower at. Brantwood. Exh.—Coniston, 1906. Reprod., 1, Pl. 10. [365]

Sketch at. *See* Alpine Chapel.

Chamouni, Mont Blanc and Neighbourhood. [In 1854 R. made a list of most of his earlier sketches of Chamouni: see 6, xxi. This is referred to in the following entries as "R.'s list." R. does not give the sizes, or other detailed particulars; and it is possible, therefore, that some of the items in his list may be identical with drawings otherwise described here]:—

Aiguille d'Argentière, from flank of the Buet (1844). No. 52 in R.'s list. [366]

Aiguille Blaitière, from near its base (1849). No. 40 in R.'s list. [367]

Aiguille Blaitière, view of the spur of, three sketches (1849). Nos. 41–43 in R.'s list. [368–370]

Aiguille Blaitière, from the foot of its glacier (1849). No. 44 in R.'s list. [371]

Aiguille Blaitière (1849); w. c. ($9\frac{1}{2}\times13\frac{3}{4}$). J. R. Holliday. Exh.—F.A.S. (1878) 48 (13, 524), Coniston 72, R.W.S. 228, M. 333, F.A.S. 36. The centre, engraved by Armytage, 6, Pl. 31. [372]

Inscribed: "Showing finest conchoidal riband-structure. J. R. on the spot, 1849." This drawing is doubtless one or other of the foregoing.

Aiguille Blaitière. The centre of the foregoing, drawn on wood (see 6, xxvii.). Exh.—M. 528. [373]

Aiguille Bouchard, from valley (1849). No. 31 in R.'s list; pencil and brush (8×13). Brantwood. Exh.—Boston 53, R.W.S. 190. Engraved by Cuff, 6, Pl. 33. [374]

Aiguille Bouchard and Glacier des Bois (1849); pen ($8\frac{1}{4}\times12\frac{1}{4}$). No. 32 in R.'s list. H. S. Severn. Exh.—Coniston 99, R.W.S. 3, M. 237. Engraved by R., 6, Pl. 34. Ref. to, 37, 145. [375]

Inscribed: "Cleavages of Aiguille Bouchard, and mass of Glacier du Bois, 1856, J. R." But R.'s memory was here at fault, as the inclusion of the drawing in *Mod. P.* iv. and his own earlier list show.

Aiguille Charmoz, shoulders of, from Chamouni (1849). No. 27 in R.'s list. [376]

Aiguille Charmoz, from bottom of valley, beneath it (1849). No. 29 in R.'s list. [377]

Aiguille Charmoz, from window of the "Union" (1849). No. 36 in R.'s list. [378]

Aiguille Charmoz, details (1849). No. 45 in R.'s list. [379]

Aiguille Charmoz, from Montanvert (1849). No. 46 in R.'s list. [380]

Aiguille Charmoz, "The Ideal of Aiguilles" (1854); pen and tint ($9\frac{1}{2}\times14$). Mrs. Morse. Exh.—R.W.S. 140, F.A.S. 142. Engraved by Cuff, 6, Pl. 30. [381]

Aiguille Charmoz, and foreground study of its gneiss cleavages (1854). Two drawings, pencil and tint (5×4, 6×5). Mrs. Morse. Exh.—Coniston 93, R.W.S. 241, M. 228. [382, 383]

Inscribed by R., and dated "Sept. 1, 1854." On the back, a drawing of the "Cabane of Montanvert."

Aiguille Dru, from Chamouni (1849). No. 26 in R.'s list. [384]

Aiguille Dru, shadow of, on cloud, from Montanvert (1849). No. 49 in R.'s list. [385]

Aiguille Dru and Valley of Chamouni. Engraved by Armytage, 3, Pl. 7. [386]

Aiguille Dru, Angles of; on the back, reflections in Lake of Geneva (1849). No. 30 in R.'s list. [387]

Aiguille du Goûter (1849); pen and ink. Brantwood. Exh.—Coniston 76 *c.* [388]

Aiguille du Midi, from Montanvert (1833); pencil ($11 \times 8\frac{1}{2}$). A. E. Cropper. [389]

Aiguille du Plan, from foot of Breven, half a mile beyond village of Chamouni (1849). No. 28 in R.'s list. [390]

Aiguille du Plan, outlines (1849). No. 37 in R.'s list. [391]

Aiguille du Plan, from its base: two sketches (1849). Nos. 38, 39 in R.'s list. [392, 393]

Aiguille Rouges:—

(1) 1844; from source of Arveron. No. 59 in R.'s list. [394]

(2) 1849; from window of "Union." No. 57 in R.'s list. [395]

One or other of these drawings may be the one ref. to at 5, 170, 171.

Aiguille Sans Nom, from Les Montets (1844). No. 13 in R.'s list. [396]

Aiguille Verte, from near Flégère (1844). No. 48 in R.'s list. [397]

Aiguilles of Chamouni, from Les Ouches (1842). No. 14 in R.'s list; w. c. ($12\frac{3}{4} \times 17\frac{1}{2}$). Mrs. Cunliffe. Exh.—R.W.S. 313, M. 88. Reprod., 35, Pl. 20. [398]

Aiguilles of Chamouni, from near Bossons (1844). No. 15 in R.'s list. [399]

Aiguilles of Chamouni, from the village (1849). No. 23 in R.'s list. [400]

Aiguilles of Chamouni, from the village, large eye-sketch (1849). No. 25 in R.'s list. [401]

Aiguilles of Chamouni, from foot of Flégère (1849). No. 33 in R.'s list; w. c. ($13 \times 18\frac{1}{2}$). Birmingham Art Gallery. Exh.—Coniston 70, R.W.S. 103, F.A.S. 129. [402]

Aiguilles of Chamouni, general contours (1849). No. 34 in R.'s list. [403]

Aiguilles of Chamouni, from ascent beyond Glacier des Bois (1844). No. 35 in R.'s list. [404]

Aiguilles with Mont Blanc, from Aiguille Bouchard (1844). No. 50 in R.'s list. [405]

Aiguilles of Chamouni, by moonlight; w. c. ($4 \times 6\frac{1}{2}$). Brantwood. Exh.—R.W.S. 136. This drawing was reproduced for the *Poems* (1891), but was ultimately not included. [406]

Aiguilles and their Friends. Engraved by Armytage, 7, Pl. 69. Refs., 7, 145, 167, 173 *n.* [407]

Aiguille Structure. Engraved by Armytage, 6, Pl. 29, from four drawings:—

(1) Mont Blanc from Geneva: see 6, 201. [408]

(2) Charmoz, top of the ridge: see 6, 234. [409]

(3) A spur of the Aiguille Blaitière: see 6, 481. [410]

(4) Dent de Morcles: see 6, 192, 200. [411]

Autumn on the bases of the Aiguilles (1894), No. 22 in R.'s list: Aiguilles Charmoz and Blaitière from the "Union"; w. c. (14×17). H. S. Severn. Exh.—M. 349. [412]

Brévent, side of the (1849). No. 58 in R.'s list. [413]

Camera Lucida outlines of the Aiguilles; "on the back, outlines of Jorasses and Aiguille Dru, and most important sketch of Blaitière" (1849). No. 24 in R.'s list. [414]

Camera Lucida outlines of Mont Blanc, from Chamouni (1849), No. 16 in R.'s list; pencil ($9\frac{1}{4} \times 12$). Brantwood. Exh.—R.W.S. 275, F.A.S. 217. [415]

Cascade de la Folie and its Uplands, as seen from the old Hotel de l'Union; pencil, pen, and wash (14½×12). Birmingham Art Gallery. Reprod., 5, Pl. C. [416]

Sold at Sir J. Simon's sale, 1904, 22 gs.

Chamouni in Afternoon Sunshine, or On the Road to Chamouni (1844); w. c. (9¼×11¼). W. P. Gordon. Reprod., 3, Pl. 4. Ref. to, 35, 252. [417]

Chamouni: Moonlight at (1860); w. c. (8¼×11). Once at Oxford, see 21, 151 (No. 111). T. F. Taylor. [418].

Chamouni: North side of the valley, from the "Union"; wash (18×15). A. L. Mumm. Exh.—F.A.S. 153, Alpine Club (1907) 108. Reprod., 5, Pl. B. [419]

Chamouni: North side of the valley; pencil, pen, and wash (19×13). Brantwood. [420]

Inscribed: "Study of rounded turf and pine grouping. 1846; no, must be later, I forget. J. Ruskin, Brantwood, 1879." This study was photographed by Hollyer, but not published.

Chamouni: Rocks and Stream (1842); w. c. (13×16½). Mrs. Cunliffe. Exh.—R.W.S. 252, M. 93. [421]

"Very Hardingesque in style; probably the result of lessons from J. D. Harding in the previous year."—*Manchester Catal.*

Chamouni: Rocks and Trees near, or "Sketch of Gneiss at Chamouni" (1858); w. c. (12×18⅓). The Misses Norton. Exh.—F.A.S. (1878) 45 (13, 524), Boston 86, Fogg 3. Reprod., 36, Pl. 17. Refs., 36, 277, 294, 37, 563. [422]

Chamouni: Rock and Vegetation (1854); w. c. (9¾×10½). Mrs. Cunliffe. Exh.—F.A.S. (1878) 28 (13, 510), R.W.S. 142. [423]

Chamouni: Woodland, Rock, and Cloud, in the bye-way to the Chapeau; pen and sepia (20×13½). W. Ward (formerly Sir J. Simon). Exh.—R.W.S. 321. [424]

Sold at Sir J. Simon's sale, 1904, 16 gs.

Chamouni: View; pencil and colour (13½×19). Harvard College. Exh.—Fogg 48. [425]

Chapieux, "View from my window"; on the back, Aiguille de Varens in cloud (1849). No. 62 in R.'s list. [426]

Col de la Seigne: view from the top (1849), No. 63 in R.'s list; w. c. on buff (8×14). H. S. Severn. Exh.—M. 110. Reprod., 26, Pl. B. [427]

Col du Géant, from Aiguille Bouchard (1844). No. 51 in R.'s list. [428]

Crest of La Côte: one of Three Studies of Aqueous Erosion; w. c. (5×8¼). W. A. Cadbury. Exh.—Coniston 97, R.W.S. 179, M. 343, F.A.S. 165. Once at Oxford, see 21, 278 (No. 120); also ref. to, 26, 369. [429]

Crest of La Côte; wash. Engraved by Lupton, 6, Pl. 36. [430]

Crests of La Côte and Taconay:—

(1) Pencil. Brantwood. [431]

(2) Pen (5¾×8). S. Morse. Exh.—Boston 52 (13, 584), R.W.S. 79. Etched by R., 6, Pl. 35. [432]

Glacier des Bois:—

(1) 1843; vignette. Engraved by Armytage, 2, Pl. 7. [433]

(2) 1849; w. c. (13½×19). H. S. Severn. Exh.—M. 341. Ref. to, 37, 145. [434]

(3) 1856; pen (5×8¼). Brantwood. Exh.—Coniston 65, R.W.S. 240. [435]

Glacier des Bossons:—
(1) 1849; sepia (13×18½). Oxford, Ref. 91. Exh.—Bradford. Reprod., 21, Pl. 29. [436]
(2) Oct. 1874; w. c. (7×11). H. G. Legge. Exh.—R.W.S. (1875) 26, Coniston 195, R.W.S. 43, M. 373, F.A.S. 188. Reprod., 2, Pl. 11. See 2, xliv. [437]

Limestone promontories of the Brezon: on the back, Mont Blanc de St. Gervais, and an oven at St. Martin (1849). No. 5 in R.'s list. [438]

Limestones of the Valley of Sixt:—
(1) 1844. No. 60 in R.'s list. Brantwood. Exh.—Coniston 71. [439]
(2) 1849. "The same, better drawn, at head of valley." No. 61 in R.'s list. [440]

Mer de Glace; sepia (12⅝×19). Theodore Dyke Acland. Exh.—Alpine Club (1907) 25. [441]

This beautiful drawing was specially made for Sir Henry Acland.

Mer de Glace and the Aiguilles, from the Montanvert (1874); w. c. (11×20). H. S. Severn. Exh.—M. 337. Reprod., 26, Pl. A. Ref. to, 37, 146. [442]

Mont Blanc and the Aiguilles: sketch plan, 6, 204 (fig. 22). [443]

Mont Blanc and its Aiguilles from Geneva (1849):—
(1) No. 1 in R.'s list. [444]
(2) Same sketch continued, with the Buet and Sixt mountains, etc.; No. 2 in the list. [445]

Mont Blanc and the Aiguilles, from above Les Tines (1842); w. c. (16½×10½). America (formerly Sir J. Simon). Reprod., 4, Frontispiece. Ref. to, 4, 345, 35, 329, 627. [446]

Inscribed: "Study of Stone and Lichen in Chamouni Valley, with the chain of Mont Blanc and its Aiguilles outlined above, J. Ruskin, 1842." Sold at Sir J. Simon's sale, 1904, 18 gs.

Mont Blanc (1842); w. c. on grey (13¾×18½). F. R. Hall. Exh.—Victorian Era Exhibition, 1897. [447]

Mont Blanc, with the Village of the Prieuré (1842); w. c. Brantwood. Reprod., 2, frontispiece. Ref. to, 35, 627. [448]

Mont Blanc, Summit, from Chamouni (1849). No. 21 in R.'s list. [449]

Mont Blanc de St. Gervais:—
(1) 1849; w. c. (5½×8). No. 11 in R.'s list. Mrs. Morse. Exh.—R.W.S. 281, M. 329, F.A.S. 152. Reprod., 2, Pl. 9. See 2, xliv. [450]

Inscribed: "State of snow on Mt. Blanc de St. Gervais in 1849. J. R., from St. Martin's."

(2) w. c. (6×6). A drawing copied by Miss Harrison. [451]
(3) 1882; w. c. (5×7). R. J. Smith. Exh.—Coniston 212, R.W.S. 141, F.A.S. 202. Reprod., 35, Pl. 34. [452]

Mont Blanc from St. Martin:—
(1) 1849, in storm. No. 12 in R.'s list. [453]
(2) 1874; w. c. (10×13). Oxford, Ed. 238 (21, 144). Exh.—F.A.S. (1878) 32 (13, 517). [454]

Mont Blanc from the Allée Blanche (1849). No. 64 in R.'s list. [455]

Mont du Reposoir, top of, above Sallanches. No. 9 in R.'s list. [456]

Montagne de la Côte (see also "Crests of La Côte"):—
(1) 1844; summit, from flank of Mont Blanc. No. 53 in R.'s list. [457]
(2) 1849; from Chamouni. No. 17 in R.'s list. [458]
(3–5) 1849; from Chamouni; on the back, a little bit of Petit Charmoz and Blaitière in cloud. Three sketches of the same subject. Nos. 18–20 in R.'s list. [459–461]

Montanvert, Cabane of (1854). *See* Aiguille Charmoz.
Petit Charmoz, cleavage of (1849). No. 47 in R.'s list. [462]
Pines at foot of Montanvert (1849). No. 55 in R.'s list. [463]
Pines close to Glacier des Bois (1849). No. 54 in R.'s list. [464]
Relations of form in alternating hard and soft rocks, from drawings. Brantwood. Exh.—Coniston (1903) 79, F.A.S. 104. [465]

The subjects, etc., are: (1) Mont Blanc from Geneva seen over back of Salève (pencil, $2\frac{1}{2}\times11$); (2) Gault and Rudisten Kalk in the Dorons above Sallenches (pencil $2\frac{3}{4}\times7\frac{1}{4}$); (3) Gault in the ranges between Bonneville and Annecy (pencil and pen, $3\times9\frac{1}{2}$); (4) Outline from Geneva, Buet, etc. (pencil, $3\frac{1}{2}\times12$).

Rocks near Les Ouches, above Les Montets (1844), No. 56 in R.'s list; w. c. ($12\frac{1}{2}\times16\frac{3}{4}$). America (sold at Sir J. Simon's sale, 25 gs.). Exh.—R.W.S. 130. Reprod., 35, Pl. 21; ref. to, 35, 329. [466]

Chartres:—
"*Cathedral seen over cabbage fields* above Coteaux of the Eure on the N. bank, bright white clouds on a breezy day"; pencil and w. c. A. R. Ballantine. Exh.—F.A.S. (unnumbered). [467]
Cathedral, and houses; w. c. (9×6). H. Hartley. [468]
Cathedral, over trees; w. c. ($6\frac{1}{2}\times4\frac{1}{2}$). Brantwood. Exh.—R.W.S. 339 [469]
Cathedral, wooden angel; w. c. ($6\frac{1}{2}\times4\frac{1}{2}$). Brantwood. Exh.—R.W.S. 339. [470]
Cathedral Interior (1840); pencil and wash (14×10). A. E. Cropper. [471]
"*Looking down the river* from my favourite stone double-arched bridge" pencil ($9\times5\frac{3}{4}$). T. F. Taylor. [472]
Moulding at; wash ($7\frac{3}{4}\times4\frac{3}{4}$). Brantwood. Exh.—Coniston (1903) 59. [473]
Sketch; pencil ($3\frac{3}{4}\times5$). Miss Millais. Exh.—Coniston (1903) 75, F.A.S. 216. [474]
Sketch; w. c. ($5\times6\frac{3}{4}$). Brantwood. Exh.—R.W.S. 120. [475]
View, Cathedral in mid distance; pencil ($9\times5\frac{3}{4}$). T. F. Taylor. [476]

Chartreuse, the Grande (1849); sepia ($12\times18\frac{1}{2}$). Mrs. Cunliffe. Exh.—Coniston 66, R.W.S. 95. Reprod., 35, Pl. 35. [477]

Cherry Blossom; pen and brush ($5\times4\frac{1}{2}$). Oxford, Ed. 18. Reprod., 21, Pl. 30A. [478]

Chillon from Meillerie (1835); pen. Brantwood. Exh.—Coniston 14. [479]

Chinese Enamel, study of colour in; w. c. ($2\frac{1}{2}\times2\frac{1}{4}$). Oxford, Ed. 202, 21, 93, 137. [480]

Chestnut, studies of:—
Spanish Chestnut at Carrara (1845); pen, pencil, and colour ($9\times11\frac{1}{2}$). T. F. Taylor. Exh.—Sheffield (1901) 172, M. 114. Reprod., 15, Pl. 1. A portion of this was drawn and cut on wood, 15, Fig. 24 (p. 114). [481]
Study of (1863); w. c. (9×5). Miss Harrison. Reprod., 7, fig. 5. Ref. to, 22, 33 *n.* [482]
Leaves; w. c. Mrs. Kollesford Fortesque. Exh. at the London County Council School of Arts and Crafts. [483]

Chimneys, various studies. Reprod., 1, Fig. 9. [484]

Church Towers; pencil. Oxford, unframed, 21, 308. Engraved by G. Allen, but not published. [485]

Church Tower in N. Italy; ink and w. c. Drawn by G. Allen under R.'s supervision, roofs by R. T. C. Horsfall. [486]

Cima da Conegliano, studies of oak, after:—
(1) w. c. ($10\frac{3}{4}\times4\frac{1}{4}$). Oxford, Ed. 20, 21, 115. Ref. to, 20, 155. [487]
(2) w. c. (17×11). Oxford, Rud. 287, 21, 293-294. [488]
Study of rocks from Louvre, No. 1259. Reprod., 6, Fig. 86. See 6, 311, 12, 472 *n.* [489]

Cimabue, studies after :—
Madonna (1874); w. c. ($8\frac{1}{2} \times 6$). Brantwood. Exh.—Coniston 193, R.W.S. 117. Reprod., 33, Frontispiece. [490]
St. Francis (1874), ref. to, 23, xliv. [491]
St. Peter; in W. G. C.'s Catalogue. [492]

Circles, Groups of, two Plates. Engraved by G. Allen, *L. of F.* Pls. 3, 4, 15, 385, 386. [493, 494]

Citeaux :—
Cemetery (1882); pencil ($4\frac{3}{4} \times 7\frac{3}{4}$). Brantwood. Exh.—Coniston (1903) 68. [495]
Inscribed by R.: "Sept. 1, 82. Tired on hot day, but very careful ¼ hour."

Poplar Avenue, clear afternoon sunshine; pencil. A. R. Ballantine. [496]

Clock Tower; w. c. ($8\frac{3}{4} \times 5$). Mrs. Cunliffe. Exh.—R.W.S. 57. [497]

Clouds, studies of (*see also* Coniston, Sky) :—
Autumnal Cloud filling the Valley of Geneva, the Jura rising out of it, seen from the Brezon; w. c. ($4\frac{1}{2} \times 9$). Oxford, Ed. 297 (21, 101). Reprod., 21, Pl. 35. [498]
Cloud Perspective :—(1) Rectilinear. Reprod., 7, Pl. 64. [499] (2) Curvilinear. Reprod., 7, Pl. 65. [500]
The Cloud Flocks; w. c. Engraved by Armytage, 7, Pl. 63; ref. to, 7, 158 *n.* [501]
Dawn, studies of :—
(1) The first scarlet on the clouds; w. c. ($5\frac{1}{4} \times 7\frac{1}{4}$). Oxford, Ed. 3 (21, 75, 106). [502]
(2) White clouds; w. c. ($4\frac{3}{4} \times 7\frac{3}{4}$). Oxford, Ed. 4 (21, 75, 106–107). [503]
(3) Purple clouds; w. c. ($6 \times 8\frac{1}{2}$). Oxford, Ed. 5 (21, 75, 107). [504]
See also Coniston.
Drift-cloud, seen from Turin; pen ($4 \times 8\frac{1}{2}$). G. Allen. Woodcut, 7, 168 (Fig. 87). [505]
Fair-weather cloud (1885). Sir O. Lodge. See 37, 525 *n.* [506]
The Graiæ; sketch of cloud on one of the Cenis hills (1858); pen and brush ($4\frac{1}{4} \times 6\frac{3}{4}$). C. J. Hegan. Exh.—R.W.S. 236, M. 331, F.A.S. 208. Engraved by Armytage, 7, Pl. 70. Ref. to, 7, 188. [507]
Morning Clouds, quick studies from the Faulhorn (1846); w. c. ($6\frac{1}{2} \times 10$). W. A. Cadbury. Once at Oxford, see 21, 277–278 (No. 118). Exh.—Coniston 61, R.W.S. 132, F.A.S. 38. [508]
Inscribed with the names "Jungfrau, Eiger, Schreckhorn, Finsteraarhorn."

Mountain Clouds, Martigny; w. c. ($4\frac{3}{4} \times 7\frac{3}{4}$). Mrs. Cunliffe. Exh.—R.W.S. 371. [509]
Sketch Book of Couds (1887). Brantwood. Exh.—Coniston 340. [510]
Storm Clouds on Mont Cenis, opposite the monastery of San Michele, from Rivoli (Aug. 13, 1858); w. c. ($5\frac{1}{2} \times 11\frac{1}{2}$). Brantwood. Exh.—R.W.S. 177. Ref. to, 35, 497. [511]
Study of Clouds from Norwood; w. c. ($4\frac{1}{2} \times 8\frac{1}{4}$). Oxford, Ed. 289, see 21, 100 *n.*, 279 (No. 122). [512]
Sunset Clouds (*see also* Sunset); w. c. ($5\frac{1}{2} \times 10\frac{1}{2}$). Mrs. Cunliffe. Exh.—R.W.S. 375. [513]
Thunder Clouds, Turin; w. c. (9×21). Mrs. Holman Hunt. Exh.—F.A.S. 63. Ref. to, 35, 497. [514]
Thunder Cloud in the Val d'Aosta (1858). Woodcut by J. D. Cooper, 34, Pl. 2 (Fig. 4). [515]
Venga Medusa; sketch of clouds on one of the Cenis hills (1858). Engraved by Armytage, 7, Pl. 71. Ref. to, 7, 188. [516]
See also 7, Figs. 79–93 (list, 7, xvii.).

Clover Blossom, studies of; three in w. c., one in pen. Oxford, Ed. 7 (21, 75, 107–108, 109). [517–519]

,, study; b. and w. ($5\frac{1}{4} \times 2\frac{1}{2}$). Oxford, W.S. ii. 14. Woodcut by Burgess, 21, Pl. 47. [520]

Cluses, Gorge of; pen and wash ($4\frac{1}{2} \times 9\frac{1}{4}$). W. G. Collingwood. [521]

Cluses, Valley of (1849); pen and brown (9 × 18). No. 6 in R.'s Chamouni list. Brantwood. Exh.—Coniston 60, R.W.S. 312, M. 220, F.A.S. 168. Reprod., 26, Pl. 12 A. [522]

,, w.c. (6 × 9). Brantwood. Exh.—Coniston 63, R.W.S. 314. Reprod., 2, Pl. 10. See 2, xliv. [523]

,, Valley of Maglans and Aiguille de Varens (plan). Exh.—Coniston 59. Engraved by G. Allen, 26, Pl. 4. [524]

This may have been No. 7 in R.'s Chamouni list (1849).

,, looking back from Sallanches (1846). No. 10 in R.'s Chamouni list. [525]

,, Cottage at Maglans; on the back, limestone cliffs at entrance of Valley of Cluses (1849). No. 8 in R.'s list. [526]

Coblentz, Bridges; pencil ($12\frac{3}{4} \times 18$). Birmingham Art Gallery. Exh.—F.A.S. 22. [527]

Cobra, profile and full face; w. c. ($8 \times 4\frac{1}{4}$). Oxford, Ed. 174. Ref. to, 26, 323, 331. [528]

Cockatoo, Sulphur-crested (Zoo, Oct. 17, 1877); w. c. ($4 \times 4\frac{1}{4}$). Oxford, Rud. 189 (21, 277). [529]

Coins, studies from:—

Apollo's head, from a coin of Amphipolis; pen and sepia ($12\frac{1}{4} \times 12\frac{1}{4}$). Miss Gale. [530]. *Wreath from the same;* pen and sepia. W. Ward. [531]

Arethusa, from a coin of Syracuse. Exh.—Somme 15 (19, 271). Also ref. to, 18, xxxv. [532]

Hydra of Lerna, from a coin of Phæstus. Reprod., 26, Fig. 39; see 26, 299, 300, 330. [533]

Juno's head, from a coin of Crotona. Exh.—Somme 16 (19, 271). [534]

Lion of Leontini. See Lion.

Silver Penny of William I., enlarged; wash ($8\frac{1}{4} \times 4$). Ruskin Museum, Sheffield (30, 268, 277). Woodcut, 30, Pl. 37. [535]

Siren Ligeia, enlarged from a coin of Terina; b. c. (10 × 11). Lady Sykes. Exh.—Coniston 180, R.W.S. 256, M. 415, F.A.S. 125. Reprod., 20, Pl. 19. Ref. to, 18, xxxv. [536]

Study from a Greek coin; w. c. (12 × 13). F. R. Hall. [537]

Coldstream (1863). In W. G. C.'s Catalogue. [538]

Cologne, Square at (1842); pencil and wash (12 × 19). W. P. Gordon. Exh.—M. 58. Reprod., 35, Pl. 17. Ref. to, 35, 316, 627. [539]

"One of his last Proutesque drawings."—*Manchester Catal.*

Como, Broletto:—

Arch Masonry. Chromo-lithographed, 9, Pl. 5. [540]

Window (1869); w. c. (16 × 12). Oxford, Ed. 87, 21, 82. Ref. to, 19, lviii. [545]

Como, Lake of, and other N. Italian Scenes. Four pen drawings on one sheet (1835):—(1) Bellagio; (2) End of the Lake of Lecco; (3) Bergamo and the Alps, from the road to Brescia; (4) near Bassano. T. F. Taylor. Exh.—Sheffield (1901) 156. [542–545]

Como, Lake of, Villa Porro; reprod., **1**, Fig. 16. [546]—*See also* Cadenabbia.

,, ,, (early drawing); w. c. Ref. to, **20**, 283. [547]

Conflans (1845); ref. to, **36**, 131, 42. [548]

CONISTON:—

Coniston Hall and Old Man, from Brantwood (1836). Brantwood. Exh.—Coniston (1906). Reprod., **1**, Fig. 10. [549]

Dawn at Coniston (June 1873); w. c. (8×13). John Allen. Exh.—R.W.S. 215, M. 429. Reprod., **13**, Pl. 21. Ref. to, **30**, 359. [550]

Fixed Cloud on the Old Man; w. c. (6×7¼). Brantwood. Exh.—R.W.S. 403. [551]

Gloomy vertical sunshine on the Old Man (1875); w. c. (11×3¾). C. E. Norton. [552]

Iridescent Cloud over the Old Man (1881); w. c. (8¼×15¼). Brantwood. Exh.—Coniston (1903) 63. [553]

Morning Cloud on the Old Man (1877); w. c. (5½×8½). Brantwood. Exh.—Coniston 206, R.W.S. 24. [554]

Morning on the Old Man (1876); w. c. (7×10½). Mrs. Morse. Exh.—R.W.S. (Winter, 1883-84) 403, R.W.S. 235 *b*, F.A.S. 70. [555]

View, from the Waterhead. Ref. to, **37**, 323. [556]

Constance:—

Bridge of (1859); pencil (5×15). Brantwood. Exh.—R.W.S. 1. [557]

,, ,, (1859); w. c. (4½×6¾). Brantwood. Exh.—R.W.S. 425. [558]

Lake of (1859). Miss Gale. [559]

View of (1859); pencil (5×7½). Brantwood. Exh.—R.W.S. 111. [560]

Convolvulus; pen. Mrs. Cunliffe. [561]

R. had this drawing cut on wood by A. Burgess, but it was not published.

Corn: "Behold a sower went forth to sow." Mrs. Cunliffe. Woodcut by A. Burgess, **25**, Pl. 21. [562]

Cotoneaster leaves:—

(1) Seen in front (1879). Royal Collection. Exh.—Boston 102. Engraved by G. Allen, **25**, Pl. 30. Ref. to, **37**, 286. [563]

Presented in an Album to Queen Victoria on her Jubilee.

(2) Seen from the side (1879). Engraved by G. Allen, **25**, Pl. 31. [564]

Cottages, Thatched; pen and ink (12½×7¾). T. F. Taylor. [565]

Courmayeur, Church Tower (1849); w. c. on buff (8×14½). America (formerly Sir J. Simon). Reprod., **12**, Pl. 6. See **12**, lxxxvii. [566]

Sold at the Simon sale, 1904, 18 gs.

Coutances, architectural details. Reprod., **8**, Pl. 3, fig. 3, Pl. 13, fig. 4. [567]

,, Spire. Reprod., **12**, Fig. 11. [568]

Covent Garden, "The Modern Parthenon"; pencil (6¾×9½). G. Allen. [569]

Cowslip bells; pencil (8½×8). Oxford, Ed. 17, **21**, 76, 115. [570]

Crab, Velvet; w. c. (9½×12). Oxford, Ed. 199 (**21**, 92). Exh.—R.W.S. 172. Reprod., **21**, Pl. 31. [571]

Cranberry blossoms; ref. to, **26**, 331. [572]

Crossmount :—
Study of Thistle, etc. (1847); pen and sepia (18×23). Brantwood. Exh.—R.W.S. 346, M. 221, F.A.S. 91. Reprod., 35, Pl. 31. [573]
Study at (1847); w. c. (13×19). E. Tate. Exh.—F.A.S. 197. [574]

Said in F.A.S. Catalogue to have been reproduced, but such is not the case.

Study at (1847); pen and colour (12½×18½). Mrs. Cunliffe. Exh.—R.W.S. 26, M. 92. [575]

Croydon, looking to end of Market Street; w. c. (6¼×8). Birmingham Art Gallery. Exh.—R.W.S. 186, F.A.S. 11. Reprod., 1, Frontispiece. [576]

Croyland Bridge; pencil and sepia (8½×5½). T. F. Taylor. [577]

Cruikshank's vignettes to Grimm: copies in pen and ink (1829). Exh.—F.A.S. (1878) 23 (13, 503–504), Coniston 5, M. 3, F.A.S. 2. Ref. to, 35, 74–75. [578]

Crystalline Increment, Modes of; w. c. Engraved by G. Allen, 26, Pl. 20. [579]

Cumberland Mountains; w. c. on buff (10×14). Mrs. Hay Wilson. [580]

Currant Blossom; pen and wash (3¼×4¼). Oxford, Ed. 18. Reprod., 21, Pl. 30 A. [581]

Currant, Black; w. c. (5½×8¾). Oxford, W.S. ii. 30. [582]

Curvature, "Temperance and Intemperance in"; wash. H. S. Severn. Exh.—M. 267. Engraved by Le Keux, 11, Pl. 1 (for particulars and ref., see 11, xiii.). [583]

Cyclamen (1873); w. c. (6×5). The Misses Norton. Exh.—Fogg 11. [584]

Inscribed: "In cœlum tendit nec terræ oblivisctur."

Cylinder and Drum; w. c. (6½×7½). Oxford, unframed, 21, 308. [585]

Daisy, studies of. Engraved by G. Allen, 25, Pl. 17. [586]

Dandelion; pen. Oxford, Ed. 15. Cut on wood by A. Burgess. Reprod., 21 Pl. 47. [587]

Daphne, flower-study; wash (6×7½). W. H. Willink. [588]

Dawn, studies of. *See* Clouds.

Débris Curvature. Engraved by Cuff, 6, Pl. 45. [589]

Denmark Hill, R.'s House at :—
Study Chair; w. c. (9×9). Miss Millais. [590]
Study of Wood and Sky, Winter (Field behind the house); pencil and sepia (10×14). Brantwood. Exh.—R.W.S. 324, F.A.S. 100. Reprod., 35, Pl. 28. [591]
Sunrise from (March 19, 1868). Exh.—Boston 89. [592]
Sunset from, looking to Tulse Hill; w. c. (8×11). Brantwood. Exh.—M. 355. [593]

Derby, Street and Church (1837); pencil (14¾×10½). Mrs. Mackay. [594]

Development. See Birds.

Dictionary, an old (1859); w. c Ref. to, 18, lxv. [595]

Dieppe:—
St. Jacques, before restoration; pencil ($8\frac{1}{2} \times 5\frac{1}{2}$). Brantwood. Exh.—R.W.S. 147. [596]
St. Jacques, studies of detail (1845); pencil ($14\frac{3}{4} \times 13$). Mrs. Morse. [597]
Sketch; w. c. ($4\frac{3}{4} \times 6\frac{1}{4}$). T. F. Taylor. Exh.—M. 112. [598]

Dijon, Church at (1833); pencil and pen ($8\frac{1}{2} \times 12$). Mrs. Cunliffe. Exh.—F.A.S. (1878) 23 *f* (13, 504–505), R.W.S. 420, M. 83. Ref. to, 37, 607. [599]

Domo d'Ossola:—
Lago Maggiore and, "A Day's Sketching finished out of my head" (1833) pencil ($8\frac{3}{4} \times 10\frac{3}{4}$). Mrs. Cunliffe. Exh.—F.A.S. (1878) 23 *g* (13, 505) R.W.S. 334. [600]
View (1833); pencil (5×7). Brantwood. Exh.—R.W.S. 377. [601]

Donatello's St. Cecilia, study of (1857); pencil. A. P. Ready. [602]

Donkey's Head; pen and colour (6×4). Mrs. B. H. Alford. [603]

Dorchester Abbey; b. and w. ($8\frac{1}{2} \times 6\frac{1}{2}$). Mrs. Daniel. [604]

Dove, a Dead; w. c. ($6\frac{1}{4} \times 10\frac{3}{4}$). Oxford, Rud. 181, 21, 226. [605]

" " w. c. W. C. Putnam. Done at the Working Men's College. [606]

Dover:—
Castle (1832); pen. Brantwood. Exh.—F.A.S. (1878) 23 *c* (13, 504). [607]
From the Sea (1835); pencil (6×10). Brantwood. Exh.—Coniston (1903) 52. [608]

Dripstone. Drawing (reprod., 9, xxxv.) for the woodcut, 9, Fig. 7 (p. 97). Exh.—M. 270. [609]

Dryad's Toil, etc. *See* Leaves.

Duccio, a Madonna attributed to, study of. C. E. Norton. Ref. to, 37, 55. [610]

Duck, Wild (1867); w. c. (life-size). British Museum. Ref. to, 36, 525. [611]
"Probably the finest of several similar drawings of dead birds made by the artist at various times for purposes of study" (*Brit. Mus. Guide*, 1901, p. 61).

Dulwich Gallery, exterior (March 25, 1873); pencil and b. c. on grey ($4\frac{3}{4} \times 6\frac{1}{2}$). Mrs. S. Morse. Exh.—M. 339. [612]
This drawing was photographed for Ruskin by Burgess, but not published.

Dulwich, Tree at (1842); w. c. ($7 \times 4\frac{1}{2}$). E. M. Hutchinson. Exh.—R.W.S. 354, F.A.S. 139. Reprod. 2, Pl. 25. See 2, xlii. [613]

Dumbarton (July 30, 1838); w. c. (11×7). Birmingham Art Gallery. Ref. to, 1, xxxvi. *n.* [614]

Dunbar, Coast of (1857); w. c. ($12\frac{1}{2} \times 18\frac{1}{2}$). Birmingham Art Gallery. [615]

Dunblane Abbey, window at. Reprod., 12, Pl. 4. [616]

Dungeon Ghyll (Aug. 11, 1837); ref. to, 1, xxxvi. *n.* [617]

Eagle, studies of (*see also* Pisano):—
Head, from Life (1870); w. c. ($3\frac{1}{2} \times 6$). Oxford, Ed. 165, 21, 136. Reprod., 21, Pl. 41. [618]
,, (1870); w. c. ($5\frac{1}{4} \times 7\frac{3}{4}$). Oxford, Ed. 165, 21, 136. Reprod., 22, Pl. 21. See 22, 229. [619]
,, (1870); pen ($4\frac{3}{4} \times 8\frac{1}{2}$). Oxford, Rud. 49, 21, 179. [620]
,, (1872). C. E. Norton. In W. G. C.'s Catalogue. [621]
,, Sculptured, "Italian Type of Eagle; w. c. ($8 \times 5\frac{1}{2}$). A. E. Cropper. Engraved by H. Allen, 20, Pl. G. [622]

J. Ruskin

Eton College Chapel

From the drawing in the possession of Reginald Smith, Esq., K.C.

Edge Decoration. *See* Venice.

Edinburgh:—
St. Anthony's Chapel (July 19, 1838). Reprod., 1, fig. 40. Ref. to, 1, xxxvi. *n.* [623]
Free Church College, Tower. Reprod., 9, Pl. 6. [624]
Lady Glenorchy's Chapel, looking to old Town and Craigs (1838); pencil and b. c. on grey (12 × 8). Birmingham Art Gallery. Exh.—F.A.S. (1878) 24 *g* (13, 506), R.W.S. 340, M. 43, F.A.S. 10. Ref to, 35, 612. [625]
Vignette (1838); ref. to, 35, 624. [626]
This drawing was photographed for R. with a view to insertion in *Præterita*, but ultimately not issued.

Egyptian Art, studies in:—
Lion's Profile; w. c. (5¼ × 4). Oxford, Ed. 156, 21, 83. [627]
Head of Amasis from a Sarcophagus (British Museum); w. c. (8 × 5¼). Brantwood. Exh.—Coniston 161, R.W.S. 409, M. 422. Ref. to, 20, 410, 411, 22, 394. [628]
Tablet of Hera (British Museum, No. 583); w. c. (12 × 13). F. R. Hall. [629]
See also Birds.

Ehrenbreitstein (1833). Reprod., 2, Pl. 15. [630]

Eildon Hills (1863); ref. to, 36, 45. [631]

Elementary Constructions (Oxford Art School Series): see 21, 312. Engraved by G. Allen, 21, Pl. 71. [632]

Elm Leaves (1841); w. c. (8 × 6). Brantwood. Exh.—Coniston 52, R.W.S. 389. [633]

Enamel, Blue, study of; w. c. Oxford, unframed (21, 308). [634] *See also* Japanese.

English Mansion, An Old (1837). Reprod., 1, fig. 20. [635]

Erica Tetralix. *See* Heather.

Eriophorum, outline; w. c. (12½ × 7½). Oxford, Rud. 276, 21, 232, 252, 314. Reprod., 21, Pl. 54. [636]

Etna (1874):—
And Taormina (April 26); pencil and white (6½ × 10). Brantwood. Exh.—R.W.S. 61, F.A.S. 86. [637]
At Dawn, from Taormina (April); w. c. (6½ × 10). Brantwood. Exh.—R.W.S. (1875) 312, Coniston 191, R.W.S. 359, F.A.S. 147. [638]
Sunrise on; w. c. (6½ × 9¾). Oxford, W.S. ii. 42, 21, 150 (No. 109). Ref. to, 37, 95. [639]
Twilight on; w. c. (6¾ × 9¾). Oxford, W.S. ii. 45, 21, 151 (No. 110). Reprod., 21, Pl. 40. [640]

Eton College Chapel (1832); pencil (6 × 10). R. J. Smith. Exh.—F.A.S. (1878) 23 *e* (13, 504), F.A.S. 8. Reprod., 38, Pl. 8. [641]

Etruscan Vases. *See* Greek Vases.

Evanescence, Law of, studies for the Plate in *Mod. P.*, 6, Pl. 26; pencil and tint (5 × 9). Exh.—R.W.S. 381, M. 233. [642]
Inscribed: "Signed at Brantwood 1879."

Ex Libris. Book label designed by R. "J. M. W. T." Justice Mercy With Truth. W. Ward. Reprod. in *Strand Magazine*, Dec. 1895, 38, p. 2. [643]

FAIDO, THE PASS OF, on the St. Gothard (for note on R.'s studies of this subject, see 6, xxv.–xxvi.):—

Sketch of the scene of Turner's drawing (1845); pen and tint (10 × 14). E. T. Cook. Exh.—Coniston 104, R.W.S. 320, M. 150, F.A.S. 28. [644]

Another sketch of the same; w. c. (10 × 13½). Harvard College. [645]

"Pass of Faido: Simple Topography":—

(1) Drawing (5 × 7). Brantwood. Exh.—F.A.S. 116. [646]

(2) Etching by R. in *Mod. P.*, 6, Pl. 20. [647]

"Pass of Faido: Turnerian Topography":—

(1) Study for etching; pencil and pen. Exh.—Boston 55. [648]

(2) Etched plate in *Mod. P.*, 6, Pl. 21. [649]

"The Gates of the Hills"; w. c. (12 × 10). Ruskin Museum, Sheffield. Exh.—M. 151. Copy from part of Turner's drawing. [650]

,, neutral tint (9½ × 6½). Oxford, Ed. 287. [651]

These two studies were for the engraving, by Cousen, of frontispiece to 6.

"Crests of the Slaty Crystallines":—

(1) Copy of left-hand upper part of Turner's drawing. [652]

(2) Outline for the etched Plate in *Mod. P.*, 6, Pl. 37. [653] These two drawings, w. c. (5 × 7¾ each). J. M. W. Turner. Exh.—Coniston 105, R.W.S. 86, M. 146, F.A.S. 175.

(3) Sketch plan of the same, 6, fig. 70. [654]

"Rocks in Unrest," study of the rocks on the left in Turner's drawing. Engraved by Armytage, 7, Pl. 81, 435 *n.* [655]

Falaise:—

Architectural details (1848), reprod., 8, Pl. 4, fig. 2. [656]

Capital in Norman Castle; ref. to, 16, 457. [657]

View (Nov. 1848); sepia and colour (18 × 10½). Mrs. Butterfield. [658]

Faulhorn. *See* Clouds.

FEATHERS, studies of:—

A Hen's Feather. Brantwood. Ref. to, 24, xxi. [659]

A Hen's Feather. Engraved by G. Allen, *L. of F.*, Pl. 1 (lower subject), 15, 366–367. [660]

Peacocks' Feathers, studies of (refs., 25, liii., 28, 466, 37, 186):—

Breast Plume; w. c. (5⅝ × 8⅝). Ruskin Museum, Sheffield (30, 244). Exh.—Coniston 220. Reprod., 25, Pl. 5. [661]

Two rays of the same, enlarged. Ruskin Museum, Sheffield. Exh.—Coniston 221. Reprod., 25, Pl. 5. [662]

"Decorative Plumage: Peacock": two stages; wash (5⅞ × 3¾). Ruskin Museum, Sheffield. Engraved by G. Allen, *L. of F.*, Pl. 5, 15, 411. [663]

Study; w. c. (12 × 7½). Brantwood. Exh.—R.W.S. 164. [664]

Study ("J. Ruskin, Oxford, 1876"); w. c. (8¾ × 5⅞). C. W. Smith. [665]

Study, painted at Broadlands and set as a pendant for Miss Agnew; w. c. Brantwood. Exh.—Coniston 292. [666]

Study; w. c. Mrs. Cunliffe. [667]

Study ("For Miss Susie, J. Ruskin, Dec. 7, 1873"); w. c. (5 × 4). A. Fleming. Exh.—M. 80. [668]

Study ("For Miss Susie, to show how her spoiled pets dress, J. Ruskin, Dec. 7, 1873"); w. c. (5 × 4). A. Fleming. [669]

A Feather; w. c. (3½ × 4½). Miss E. C. Crum. Exh.—R.W.S. 360, M. 62. [670]

This lovely drawing may be the one ref. to, 34, 720.

Pheasant's Feathers, magnified (1879); w. c. (8⅜ × 5⅜). Harvard College. Exh.—Boston 103 (13, 588), Fogg 37. Ref. to, 37, 286. [671]

Fern Frond; w. c. (4½ × 3). J. L. Booth. Exh.—F.A.S. 145A. [672]

Ferrara, sketches of columns in Cathedral (1846). Brantwood. Exh.—Coniston (1906). Etched, **8**, Pl. 13 (**8**, 171, 212, 213). [673]

Fielding, Copley, copies of:—
(1) Ben Cruachan (1835); w. c. Brantwood. Exh.—M. 31. [674]
(2) Loch Achray; w. c. Brantwood. Exh.—Coniston 34, M. 33. Ref. to, **35**, 215–216. [675]

Fiesole, Badia of S. Domenico:—
Details (1874); w. c. ($6\frac{1}{2} \times 9\frac{3}{4}$). Brantwood. Exh.—R.W.S. 247, M. 395. [676]
Inscription (1874); pen and brush (9 × 14). Oxford, Rud. 13, **21**, 265 (No. 1). Reprod., **21**, Pl. 61. [677]
Two sketches at, from above and from below (1874); pencil (7 × 10 each). Brantwood. Exh.—Coniston (1903) 85. [678, 679]
Another sketch (1874) (or possibly one of the foregoing); ref. to, **23**, xlix., 268. [680]

Fir:—
Three Cones of; pencil ($7\frac{1}{2} \times 4$). T. C. Horsfall. [681]
Small Branch of Scotch; reprod., **21**, Pl. 48A. [682]

Fish; study in British Museum; pencil ($6\frac{1}{8} \times 9\frac{7}{8}$). B. B. Macgeorge. [683]

Fletschorn, from the Simplon (1844); ref. to, **26**, 220. [684]

FLORENCE:—
Baptistery, a Compartment (1874); w. c. ($20\frac{1}{2} \times 14$). Oxford, Ref. 120, **21**, 38. Reprod., **23**, Pl. 20. Ref., **23**, 241, **22**, 344, **27**, 272–273. [685]
Campanile (Giotto's Tower):—
Red Lily of Florence on. Formerly at Oxford, Ed. 211; **21**, 93 *n.*, 112, **23**, 67. [686]
Shield on; w. c. ($9\frac{1}{2} \times 6\frac{1}{2}$). Brantwood. Exh.—Coniston (1903) 69. [687]
Two Panels (June 1872); pencil and tint ($7\frac{1}{4} \times 5\frac{1}{4}$ each). Brantwood. Exh.—R.W.S. 106, M. 319. Ref. to, **22**, 337. [688, 689]
Window, engraved by Armytage, **8**, Frontispiece; etched by R., **8**, Pl. 9 (see **25**, 455). Ref. to, **8**, 126, 187. [690]
Cypress Avenue, Porta Romana; ref. to, **35**, 363. [691]
Duomo:—
With the Campanile (1874); pencil. G. Allen. [692]
Study for etching (1874); pencil ($5\frac{1}{2} \times 7\frac{1}{2}$). The Misses Norton. Exh.—Boston 75, Fogg 10. [693]
Fra Angelico's Convent and San Domenico, Fiesole (1874). Two drawings; pencil (7 × 10 each). Brantwood. Exh.—F.A.S. 138. [694, 695]
Lung' Arno (1874); pencil ($7 \times 10\frac{1}{2}$). The Misses Norton. Exh.—Boston 76, Fogg 10. [696]
Palazzo Vecchio, Interior (Nov. 1840); pencil and tint (19 × 13). Brantwood. Exh.—R.W.S. 349, F.A.S. 21. [697]
Ponte Vecchio:—
View from interior, looking towards the Duomo (Nov. 1840); pencil and tint ($13\frac{1}{2} \times 18$). Brantwood. Exh.—R.W.S. 102, M. 54, F.A.S. 17. Reprod., **35**, Pl. 12. Ref., **35**, 270. [698]
Study for etching (1874); $4\frac{1}{2} \times 3\frac{1}{2}$. C. E. Norton. [699]
Two Sketches (1882), the lower showing the Arno in flood; pencil and tint (3×7, $6\frac{1}{4} \times 4\frac{1}{2}$). Brantwood. Exh.—Coniston 210, R.W.S. 52, M. 390. [700, 701]
Interior (1882); pencil ($4\frac{3}{4} \times 7\frac{1}{2}$). Mrs. Hodgkin. Exh.—Coniston 211, R.W.S. 123, M. 391, F.A.S. 228. [702]
Sketch (1882); pencil and white ($4\frac{3}{4} \times 7\frac{1}{2}$). Brantwood. Exh.—R.W.S. 192. [703]
Sketch in colour. A. R. Ballantine. Exh.—F.A.S. (unnumbered). [704]

S. Maria Novella, examples of flat sculpture from front. Once at Oxford, Rud. 80, see 21, 273. [705]

San Miniato:—

View; pencil ($6\frac{1}{2} \times 4\frac{1}{2}$). Mrs. Holiday. Exh.—R.W.S. 63, F.A.S. 137. [706]

View (1845); pen and colour ($15 \times 14\frac{1}{2}$). Brantwood. Exh.—Boston 77, Coniston 57, R.W.S. 98, M. 246. [707]

View (1845); w. c. ($12\frac{1}{2} \times 19$). H. Baldwin. Exh.—F.A.S. 128. Reprod., 35, Pl. 24. Ref. to, 35, 363. [708]

View (1845); w. c. ($6\frac{3}{4} \times 3\frac{1}{4}$). In W. G. C.'s Catalogue. [709]

Design for Cover of *Seven Lamps,* from the floor: see 8, 185. [710]

Spanish Chapel Frescoes, studies of (1874), 23, l., 37, 139, 141–142:—

A found sheep; ref. to, 23, 411, 37, 141–142. [711]

Astronomy; pencil ($18\frac{3}{4} \times 12\frac{1}{3}$). Oxford, Ref. 121. Reprod., 23, Pl. 38. Ref. to, 37, 129, 139. [712]

Eve, ref. to, 37, 141, 142. [713]

Grammar; w. c. ($14\frac{1}{2} \times 19\frac{1}{2}$). Brantwood. Exh.—Coniston (1903) 54. [714]

Logic and Rhetoric; w. c. (16×11). Oxford, Ref. 122. Reprod., 23, Pl. 37. Ref. to, 37, 129, 139. [715]

Music; w. c. ($5 \times 5\frac{3}{4}$). Brantwood. Exh.—R.W.S. 233. [716]

Pope and Emperor; w. c. ($19\frac{1}{2} \times 12\frac{1}{2}$). Oxford, Ref. 123. Reprod., 23, Pl. 40. Ref. to, 23, 412. [717]

Practical Religion; ref. to, 37, 141–142. [718]

St. Agnes; ref. to, 37, 141–142. [719]

Study of Branches and Foliage at (1845); w. c. on grey ($6 \times 8\frac{1}{2}$). Exh.—L.C.C. [720]

Inscribed: "Up near Galileo's village. J. R. June 14, '45."

Study of Sky; pencil ($4\frac{3}{4} \times 6\frac{1}{2}$). Brantwood. Exh.—R.W.S. 414. [721]

Inscribed: "Western sky, I believe, seen over Ponte della Trinità, but puzzles *me,* at last."

Study outside the South Gate (1845); sepia ($14\frac{1}{2} \times 20$). Brantwood. Exh.—F.A.S. (1878) 25 *b* (13, 508), F.A.S. 58. [722]

View of hills from, with S. Felice below; sepia ($13\frac{1}{2} \times 19$). Birmingham Art Gallery. [723]

View from Fiesole (1845); pen and brown ($6\frac{1}{4} \times 8\frac{1}{2}$). Brantwood. Exh.—Coniston 55, R.W.S. 162. [724]

"He was now greatly interested in Turner's *Liber Studiorum,* and made many drawings in brown, pen, and brush work, like Turner's etching and mezzotint, a style that lends itself to expression of form for the sake of study."—*Coniston Catal.*

Flowers, see the particular names; and for list of minor illustrations in *Proserpina,* see 25, xvi.–xvii.

Fluelen, Church Porch at (1858); ref. to, 7, xxxiii. [725]

Foliage, etching; 3, Pl. 13. [726]

Folkestone, Hillside and Church as formerly seen from the Pavilion Hotel (1849); pen and sepia (11×18). Birmingham Art Gallery. Reprod., 34, Pl. 6. Sold at Sir J. Simon's sale, 1904, 11 gs. [727]

Fontainebleau. See Aspen.

Foreground Study; w. c. ($12\frac{3}{4} \times 19$). Brantwood. Exh.—R.W.S. 188. [728]

Forest Hill, from Denmark Hill; sunset, w. c. (8×11). A. Wedderburn. Exh.—F.A.S. 41. [729]

France. See Maps.

"*Francesca Geum.*" *See* Saxifrage.

FRIBOURG (Switzerland):—

From the River (1835). Sketch on the spot; pencil. Brantwood. Exh.—M. 24. [730]

> "The upper part—ranks of tall houses and church tower—all beautifully rendered in terms of the given material, the lower part left broad in vacancy; the treatment showing great artistic feeling and knowledge in a lad of sixteen."—*Manchester Catal.*

From the River (1835). Drawing from the foregoing sketch; pen (7×9). M. Tomkinson. Exh.—F.A.S. (1878) 37 (13, 522), M. 15. Reprod., 2, Pl. 24. [731]

Details. H. W. C. Peplar. Exh.—F.A.S. (unnumbered). [732]

Hotel de Ville (1835); pen ($9\frac{3}{4}\times10\frac{3}{4}$). B. B. Macgeorge. [733]

Study for Etching (1856); w. c. and pencil ($9\frac{1}{2}\times12$). Messrs. Sherratt and Hughes. Exh.—Boston 31, M. 352. [734]

Tower; pen and colour ($8\times6\frac{1}{2}$). Mrs. Sturgis. One of the towers engraved by Le Keux, 6, Pl. 25. [735]

Tower; pen and colour (9×11). Brantwood. [736]

Tower of (1856); w. c. ($14\frac{3}{4}\times9\frac{3}{4}$). Mrs. Churchill. [737]

Towers of; w. c. (same size as engraving). Miss J. Allen. Engraved by Armytage. Reprod., 6, Pl. 24. Ref. to, 5, 170. [738]

Towers (1854 or 1856); w. c. Mrs. Cunliffe. [739]

Two Views (1854); w. c. (4×6, $5\frac{1}{4}\times7\frac{3}{8}$). Fitzwilliam Museum, Cambridge. Reprod., 36, Pl. 9. [740, 741]

View (1856); pen and blue (12×18). Canon Rawnsley. Exh.—R.W.S. 258, F.A.S. 213. [742]

View (1856); pen and colour ($14\times13\frac{1}{2}$). Mrs. Cunliffe. Exh.—Boston 32, Coniston 125, R.W.S. 226. [743]

> Inscribed: "Colour stopped for fear of losing the lines. J. Ruskin, Brantwood, 1879."

View (1859); pen and w. c. British Museum. Exh.—Boston 33, Coniston 127, R.W.S. 76. [744]

> Inscribed: "Sketch for Etchings of Swiss Towns, 1859. Signed 1879, J. Ruskin."
> "Very characteristic in its minute attention to the forms and details of buildings and roofs in relation to those of rock and landscape, and its disregard of atmosphere and of pictorial arrangement. Inscribed: 'Fribourg, sketch for etchings of Swiss towns, 1859. Signed 1879, J. Ruskin.'" (*Brit. Mus. Guide*, 1901, p. 61.)

View; pen ($5\frac{1}{4}\times8\frac{3}{4}$). Oxford, Ed. 114, 21, 85, 133. Exh.—F.A.S. (1878) 38 (13, 522). Reprod., 5, Pl. F. [745]

View; w. c. ($6\frac{5}{8}\times9\frac{1}{4}$). Miss Theodora Sedgwick. Exh.—Fogg 22. [746]

View; pen and ink (9×7). Miss F. Alexander. [747]

Fritillary, studies of (ref. to, 37, 167):—

(1) w. c. ($9\frac{1}{2}\times6\frac{1}{2}$). Oxford, Ed. 13, 21, 76, 113. [748]

(2) w. c. ($9\frac{1}{2}\times6\frac{1}{2}$). Oxford, Rud. 236, 21, 229. [749]

(3) pencil ($9\frac{1}{2}\times6\frac{1}{2}$). Oxford, Ed. 14, 21, 76. [750]

Fuchsia; w. c. (4×4). W. Ward. [751]

Furness Abbey (1837); pencil ($10\frac{1}{2}\times13\frac{1}{2}$). Brantwood. [752]

Garda, Lago di (1838); pencil and b. c. ($4\frac{1}{2}\times5\frac{5}{8}$). B. B. Macgeorge. [753]

Gardener's Cottage under Tulse Hill (1835); pencil. Miss Gale. [754]

> Signed: "J. R., 1883."

GENEVA, Town of :—

Cathedral and Salève (1869). F. W. Hilliard. In W. G. C.'s Catalogue. [755]

Early April Morning at (1874); w. c. ($4\frac{1}{4} \times 12\frac{3}{4}$). Mrs. Albert Williams. Exh. —F.A.S. 102. [756]

From the Hotel des Bergues (1832); w. c. (6×6). Brantwood. Exh.—M. 333. [757]

Old Houses on the Rhone Island; w. c. ($14 \times 16\frac{1}{2}$). Birmingham Art Gallery (formerly Sir J. Simon). Exh.—R.W.S. 211. Sold Simon sale, 1904, 26 gs. [758]

Old Houses and River (1862); pencil ($5 \times 7\frac{3}{4}$). Mrs. Morse. Engraved by H. Allen, **35**, Pl. 18. [759]

Old Houses; w. c. on grey (9×15). A. Wedderburn. Exh.—F.A.S. 72. [760]

Old Town; w. c. (5×9). A copy of this was made by Miss Harrison. [761]

Old Town; w. c. on buff ($13\frac{1}{4} \times 17\frac{3}{4}$). A copy of this was made by Miss Harrison. [762]

Sketch at (1868); w. c. ($5\frac{1}{4} \times 7\frac{1}{4}$). H. Hartley. F.A.S. 111. [763]

Two Sketches (1862); pencil and w. c. ($4\frac{1}{2} \times 6\frac{1}{2}$, $10 \times 13\frac{1}{2}$). Brantwood. Exh.—Boston 39, 40 (**13**, 584), R.W.S. 72, F.A.S. 88. [764, 765]

Two Sketches; pen and wash ($4\frac{1}{2} \times 7$). Mrs. A. Holland. Exh.—F.A.S. 215. [766, 767]

View ("April 1, 1845"); sepia. Mrs. Cunliffe. [768]

View of, actual scene compared with Turner's (1861); pencil ($4\frac{1}{2} \times 7$). Etched by G. Allen, **36**, Pl. 15. [769]

GENEVA, LAKE OF :—

On the Lake; w. c. ($9\frac{3}{4} \times 20\frac{3}{4}$). Mrs. Cunliffe. Exh.—R.W.S. 289. [770]

Mountains at the Head of the Lake; pen and w. c. ($8\frac{3}{4} \times 15\frac{1}{2}$). Mrs. Morse. Exh.—R.W.S. 37, F.A.S. 127. [771]

The Head of the Lake looking into the valley of the Rhone; w. c. ($8 \times 18\frac{1}{2}$). America (formerly Sir J. Simon). Reprod., **5**, Pl. E. [772]

GENOA :—

Coast of (1841). Engraved by Armytage (re-engraved by M. E. Saddler), **2**, Pl. 6. See **2**, xli. [773]

View (1841); pencil and b. c. on grey ($6\frac{3}{4} \times 10\frac{1}{2}$). H. Hartley. Ref. to, **25**, 265. [774]

Geology and Mineralogy. For various minor illustrations in *Deucalion*, etc., see **26**, xv.–xvi.

Geology of the Middle Ages. Studies after Leonardo, etc. Engraved by Cuff, **5**, Pl. 10, 306. [775]

Geranium, studies of :—

Petal vault of Scarlet G.; pencil, pen, and b. c. Engraved by G. Allen, *L. of F.*, Pl. 12 ("Light and Shade with Refusal of Colour"), **15**, 478. Ref. to, **20**, 157. [776]

Study of; pen. Mrs. Cunliffe. Woodcut by A. Burgess, **14**, Pl. 5 (central subject). [777]

G. Lucidum, leaves of, etc. *See* Leafage.

GIOTTO, studies from :—

Apocalypse, fresco in S. Croce, Florence (1874); ref. to, **23**, l., 356 *n.*, **37**, 142. [778]

Chastity, study from the fresco of, at Assisi (1874). Exh.—F.A.S. (1878) 56 (**13**, 527). Ref., **37**, 121. [779]

Poverty, cluster of roses from the fresco of, at Assisi (1874). Exh.—F.A.S. (1878) 57 (**13**, 527). Refs., **23**, xliv., **28**, 89, 163, 207, **29**, 91, **37**, 276. [780]

St. Francis (1874); w. c. ($18 \times 12\frac{3}{4}$). C. E. Norton. [781]

Other Studies from the Allegories, at Assisi (1874); ref. to, **23**, xliv., **29**, 91, **37**, 276. [782]

Glenfinlas. See *Gneiss.*

Glen Tilt (1859); oil (54×36). This, the only known oil by R., was given by him in 1860 to Mr. Julius Schissel, who gave it to the father of the present owner, Major Samuels. [783]

Globes, studies of:—(1) "Perspective of First Geometry." (2) "Appellavitque lucem diem, et tenebras noctem." Engraved by G. Allen, *L. of F.*, Pls. 9, 10, 15, 447, 463. [784, 785]

Gloucester, Tower (1832); pen (11½×7). Oxford, Rud. 87, 21, 193. Reprod., 21, Pl. 43. Ref. to, 35, 621, 622. [786]

Gneiss, studies of:—

Gneiss Cleavages: study at the Montanvert. Exh.—F.A.S. (1878) 47 (13, 524). [787]

Gneiss and Water; monochrome (8×13). Brantwood. Exh.—R.W.S. 355. [788]

Gneiss Rock in Glenfinlas (1853); pen and lamp-black (18¾×12¾). Oxford, Ref. 89, 13, 34 and *n.* Exh.—F.A.S. 1878, 45 *a* (13, 524), R.W.S. 223, M. 232. Reprod., 12, Pl. 1. Ref. to, 12, xxiv.–xxvi., 22, 35 *n.*, 35, 483, 632. [789]

Ruskin had this drawing photographed; Boston 85.

Piece of Rolled Gneiss; lamp-black (7×8). Oxford, Ed. 276, 21, 99. [790]

See also "Chamouni, Rocks and Trees."

Gondola, three sketches; pencil (3½×19, 4½×11½, 3½×8). Oxford, Rud. 105, 21, 200. [791–793]

Gooseberry, study of blossom; pen and brush (5½×2). Oxford, Ed. 18 (21, 77, 115). Reprod., 21, Pl. 30A. [794]

Gothic, Linear and Surface; wash. H. S. Severn. Exh.—M. 266. Reprod., 10, Pl. 12 (for particulars and references, see 10, xx.). [795]

Gourd, Leaf; pen (8½×14). Brantwood. Exh.—R.W.S. 184. [796]

Gozzoli, Benozzo, studies of frescoes by, at Pisa (1845): see 4, xxx., 350, 35, 354:—

Abraham parting from the Angels; pencil (17×10). Oxford, Standard 25 (21, 23). Ref. to, 35, 354. Reprod., 4, Pl. 10. [797]

Jacob and Laban's Flocks; pencil (13×17). Oxford, Standard 24. [798]

Other Studies. Brantwood. Exh.—Coniston (1906); ref. to, 4, xxx., 350. [799]

Grass of the Field. Engraved by Armytage, 16, Pl. 18. [800]

Grass, Study of Growing Blades; w. c. (8½×6). Exh.—Boston 17, Oxford, Ed. 6, 21, 75, 108–109. [801]

Greek Sculpture, studies of:—

Caryatid in the British Museum; pencil and w. c. (17×11). Oxford, Ed. 36, 21, 78. Ref. to, 18, xxxv. [802]

Head; pencil and colour (5¼ circle). W. Ward. [803]

Head of a Statue (1872). C. E. Norton. In W. G. C.'s Catalogue. [804]

Heads from Parthenon Frieze in British Museum. Two drawings, pencil (7½×4½ each). A. E. Cropper. [805, 806]

These and other studies in the British Museum (1865) were exhibited at the R.W.S. (Winter, 1883–84), 417.

Lion's Profile; outline (10×10). Oxford, Ed. 157, 21, 88. [807]

Terra-cotta, Girl Dancing. Two studies, pencil and b. c. (8¾×5¼ each). Oxford, Rud. 52, 21, 180. Reprod., 22, Pl. 8. Ref. to, 20, 408, 22, 50. [808, 809]

GREEK AND ETRUSCAN VASES:—

Chimæra, part of the ornament of Etruscan cup; lamp-black ($5\frac{3}{4} \times 10$). Oxford Rud. 56 (21, 181). [810]

Greek Clay Cantharus; lamp-black and b. c. (8×12). Oxford, Rud. 53 (21, 180). Ref. to, 22, 217. [811]

Head of Triptolemus; pencil. Oxford, Ed. 176 (21, 90 *n.*). [812]

Outline of Etruscan Cup; brush ($7\frac{3}{4} \times 10\frac{3}{4}$). Oxford, Rud. 54 (21, 180). Reprod., 21, Pl. 72 (centre). [813]

Outlines of Greek Vases. Two Plates, engraved by G. Allen for Oxford Art School Series, 21, Pls. 56, 72: see 21, 314. [814, 815]

Study of Etruscan Cup; w. c. ($10\frac{1}{2} \times 11$). Oxford, Rud. 55 (21, 181, 254, 260). Engraved by G. Allen for Oxford Art School Series, 21, Pl. 57: see 21, 301, 314–315. [816]

Study of a Greek Vase; w. c. ($5\frac{1}{2} \times 3\frac{3}{4}$). Brantwood. Exh.—Coniston (1906), R.W.S. 406. [817]

Greta and Tees, Junction of (1876); pencil ($5\frac{1}{2} \times 8\frac{1}{2}$). Brantwood. Exh.—Coniston (1903) 86, F.A.S. 105. [818]

Inscribed: "Sketched on spot with Arthur and Joan, on last posting expedition from London to Brantwood."

„ ; w. c. ($5\frac{1}{2} \times 8\frac{1}{2}$). T. F. Taylor. [818 A]

GRINDELWALD:—

Eiger, Church and Glacier (1835); pencil ($9\frac{1}{2} \times 8\frac{1}{2}$). Brantwood. Exh.—M. 22. [819]

Lower Glacier, "Showing sharp-edged ridges produced by fusion on crevasse sides" (1846); pencil and colour ($9\frac{1}{2} \times 13$). J. R. Barlow. Exh.—R.W.S. 84, M. 327, F.A.S. 69. [820]

Valley of (1835); pen ($9 \times 6\frac{1}{2}$). G. Allen. [821]

Grimsel, Bridge on the (1835); pencil ($10 \times 7\frac{1}{2}$). A. E. Cropper. [822]

Grotesque, Noble and Ignoble. Engraved by Luptou, 11, Pl. 3 (for details and refs., see 11, xiii.). [823]

Guttanen, Three Sketches (1835):—(1) Pencil ($9 \times 6\frac{1}{2}$). America. [824] (2) Pen ($9 \times 6\frac{1}{2}$). G. Allen. [825] (3) Pen ($6\frac{1}{2} \times 9$). G. Allen. See 2, 439 *n.* [826]

Guildford; w. c. on buff (5×9). A copy of this was made by Miss Harrison. [827]

„ *St. Catherine's Hill;* pencil and w. c. ($5\frac{1}{4} \times 7\frac{7}{8}$). Francis Bullard. Exh.—Fogg 26. [828]

Haddon Hall:—(1) 1837; pencil on grey ($14\frac{1}{8} \times 9\frac{7}{8}$) B. B. Macgeorge. [829] (2) Aug. 29, 1838; pencil and tint ($13\frac{3}{4} \times 9\frac{1}{4}$). T. F. Taylor. Reprod., 2, Pl. 12. Ref. to, 1, xxxvi. *n.*, 2, xli. [830]

Hanover, roofs and towers (1859); w. c. ($18\frac{1}{4} \times 13$). F. R. Hall. Ref. to, 36, 306. [831]

HAPSBURG (near Brugg):—

Alps seen over Castle, from the Jura slope on the N. (1862–63); w. c. ($5\frac{1}{4} \times 16\frac{3}{4}$). Brantwood. Exh.—R.W.S. 302, F.A.S. 198. [832]

Evening in Autumn under the Castle (1858); w. c. ($6\frac{7}{8} \times 10\frac{1}{4}$). Oxford, Ed. 299, 21, 101. Reprod., 16, Pl. 4. See 16, lxxi.-lxxiii., 190. [833]

"*Hill of H. on the left; white line, a sweep of the Aar*" (1862–63); w. c. ($5\frac{1}{4} \times 8\frac{1}{4}$). Brantwood. Exh.—R.W.S. 302, F.A.S. 198. [834]

Harding, J. D., sketch of Stone Pines after a lithograph by Harding; crayon ($13\frac{1}{2} \times 7\frac{7}{8}$). Harvard College. Exh.—Fogg 44. [835]

Hasli, Valley of, above Meiringen (1835); pen (14×9). Brantwood. Exh.—Coniston (1903) 80. [836]

Hawkseye; w. c. C. E. Norton. [837]

Hawthorn; w. c. (10×7¾). Mrs. Cunliffe. Exh.—R.W.S. 255, M. 98. [838]

"Of this drawing R. said to the late John Barratt, of Brathay, to whom he gave it in 1881, that of its sort it was one of his very best."—*Manchester Catal.*

Heads, studies of; pen, facsimile, 18, 358–359. [839]

Heather, studies of:—

Erica Tetralix; pen. W. Ward. Woodcut by A. Burgess, 25, Pl. 10. The drawing by R. was once at Oxford: see 21, 76, 114, 25, 205. [840]

Study; w. c. (4×6½). Brantwood. Exh.—Coniston 218, R.W.S. 198. [841]

Two studies (3×1½ each). Oxford, unframed, 21, 308. [842, 843]

Herb Robert, leaf. Engraved by G. Allen, *L. of F.*, 15, Pl. 11 ("Study with the lead and single tint"), 15, 477; ref. to, 25, 294. [844] *See also* Leafage.

Herne Hill, R.'s early home:—

Dawn at (March 1868); w. c. (6½×7). Brantwood. Exh.—Coniston 164, R.W.S. 330. [845]

Drawing-room (1833); pencil (7×4½). Brantwood. Exh.—Coniston 12, M. 2. [846]

"A sketch from the corner where, as he says in *Præterita*, he used to sit as an idol in a niche" (35, 39).—*Manchester Catal.* The corner itself is shown in the next drawing.

Corner of the same (1832); sepia. Drawn partly by R., and partly by F. Randal. Exh.—M. 377. [847]

Half Moon Inn (1832); pencil. Brantwood. Exh.—M. 4. [848]

"An early attempt, in the conventional drawing master's touch with the soft pencil; perhaps with some notion not suggested by his teacher of imitating an engraving."—*Manchester Catal.*

Sunset through London Smoke. Brantwood. Exh.—Coniston, 1906. [849]

Hibiscus (1867); w. c. Exh.—Boston 100. [850]

High Tor, near Matlock (Aug. 11, 1837); pencil on tint (10×14). Mrs. Talbot. [851]

"*Highest House in England,*" Malham (1876); w. c. (4¼×8¼). H. T. Butler. Exh.—M. 421, F.A.S. 109. Reprod., 1, Fig. 8. [852]

Hinksey, Upper (1872); pencil (5½×8¼). A. Wedderburn. [853]

Holbein, studies from:—

Giver of False Comfort; brush (10×8). Oxford, Ed. 227, 21, 95. [854]

Head of Miser, enlarged; brush (10×12¼). Oxford, Ed. 73, 21, 81. [855]

Parrot on branch of Tree of Knowledge. Formerly, Oxford, Ed. 226, 21, 95 and *n.* [856]

Hollyhock buds; pen. Mrs. Cunliffe. Woodcut by A. Burgess, 14, Pl. 4 (two lower subjects). [857]

Holyrood Chapel (July 1838); pencil (13½×9½). G. Allen. Exh.—R.W.S. 7. [858]

Signed: "J. Ruskin, Dec. 28th, 1879."

Hopkinson's Carriage, interior. J. J. Bolding. Exh.—Coniston 26. [859]

"In *Præterita* (35, 107) he describes this carriage; and this is his drawing of it, and in it, done on some dull part of the road; you see his own boyish boots in the foreground, and his mother, back view from the recesses of the cushions, on his left. On the box (the driver being a postilion) are his father and adopted sister, Mary Richardson. In his old age, R. has written 'J. R. probably,' as not remembering the fact of making the sketch; but on the back is 'M. R. from J. R.,' *i.e.* his mother from himself."—*Coniston Catal.*

Hospenthal. *See* St. Gothard.

Houseleek; w. c. ($10\frac{1}{2} \times 8\frac{1}{4}$). Oxford, Ed. 24, 21, 77. [860]

Hyacinth; pen ($6\frac{3}{4} \times 4$). Brantwood. Exh.—R.W.S. 399. [861]

Ilaria di Caretto, Tomb of, Lucca:—
Head of Ilaria showing wall behind the tomb (1874); wash. Brantwood. Reprod., 23, Pl. 19. Ref. to, 23, xlviii., 223, 233, 28, 146. [862]
Head of Ilaria; pencil and wash (11×17). W. G. Collingwood. [863]
Tomb; w. c. ($5\frac{1}{2} \times 16\frac{1}{2}$). Brantwood. Exh.—F.A.S. 39. [864]
Tomb (1874); b. c. (8×12). Oxford, Ref. 79, 21, 33. [865]

Ilex, studies of:—
(1) W. c. ($5\frac{1}{4} \times 8\frac{3}{4}$). Oxford, Ed. 21, 21, 77 *n.* [866]
(2) A study, thus inscribed by A. Burgess: "Done by Mr. R. to show me how to mass in and generalize masses of fine foliage." Mrs. Cunliffe. [867]

Illuminated MSS., studies from:—
Dog and Hare, two drawings; w. c. ($8\frac{3}{4} \times 6\frac{1}{2}$ each). Oxford, Rud. 41, 21, 178, 252. [868, 869]
Falcon; w. c. (7×8). Oxford, Ed. 167 (21, 89, 136). Ref. to, 22, 230. [870]
Interlacing ornament, from an Irish MS.; w. c. ($7 \times 5\frac{1}{2}$). Brantwood. Exh.—R.W.S. 78, Coniston (1906). [871]
A Letter, "B" (5 in. long). Manchester Art Museum. [872]
Letter "E" (enlarged); w. c. ($20 \times 14\frac{1}{2}$). W. Ward. [873]
Two Letters from the "Psalter of St. Louis" (1858); w. c. (20×14, 21×13). Oxford, 21, 200. [874, 875]
Outline of 13th cent. ornament; pencil ($9\frac{1}{2} \times 7$). Oxford, Ed. 203. Refs., 20, 361, 21, 93, 253. [876]
Page from Book of Hours of Yolande of Navarre; w. c. copy. Oxford, Supp. 172, 21, 269, 305. [877]
Shields of Harold and William the Conqueror. Once at Oxford, 21, 178, 253. [878]
Squirrel and Bird's Nest; w. c. ($15\frac{1}{2} \times 11$). Oxford, Rud. 40, 21, 178, 252, 314. Reprod., 21, Pl. 55. [879]
Symbolic Shield of St. Michael; w. c. ($11 \times 8\frac{1}{2}$). Oxford, Rud. 9, 21, 174, 252, 314. Reprod., 21, Pl. 55. [880]

Innsbruck (1835); pencil on buff ($8\frac{1}{2} \times 9\frac{1}{2}$). Brantwood. Exh.—Coniston 29, R.W.S. 259, M. 14. [881]

"The first of our series [at M.] which shows his feeling for the decorative use of lines and dots, as apart from the attempt to represent things."—*Manchester Catal.*

Innsbruck (1835); pen (10×12). Mrs. Mackay. [882]

,, main street. Dr. Pocock. In W. G. C.'s Catalogue. [883]

Interlaken:—
Sketch for composition, pencil and wash ($6\frac{3}{4} \times 10\frac{1}{4}$). Oxford, W.S. i. 24. Reprod., 21, Pl. 69. [884]
View, with a storm gathering on the mountains; body-c. on grey ($8\frac{1}{2} \times 12\frac{1}{2}$), British Museum. Exh.—R.W.S. 261. Reprod., 13, Pl. 2. [885]
View (1866); w. c. ($13 \times 17\frac{1}{2}$). Mrs. Holden. Exh.—R.W.S. 338. [886]
View, looking up the Lauterbrunnen valley (1866); w. c. ($19\frac{1}{4} \times 13$). Mrs. Cunliffe. Exh.—M. 106. [887]
View near (1870); w. c. (13×19). Mrs. Cunliffe. Exh.—R.W.S. 293. [888]

Iris, Blue: (1) w. c. (6×4). Oxford, W.S. ii. 22. (2) In bud; w. c. (5×3). Oxford, W.S. ii. 23; described, 21, 146. [889, 890]

Iris Florentina, Fleur de Lys (1871); w. c. (11 × 7). Oxford, Ed. 12, 21, 76, 112, 244. Reprod., 21, Pl. 30. Ref. to, 37, 31. [891]

Iris Germanica, "Radical Insertion of Leaves." Engraved by G. Allen, 25, Pl. 22, 25, 328. [892]

Iron Work, Sion (1871); pen (4½ × 8¾). Brantwood. Exh.—F.A.S. 135. [893] *See also* Bellinzona, Verona (Scaligers).

Isola Madre, evening (1845); w. c. (6 × 8). Mrs. Morse. Exh.—R.W.S. (Winter, 1883–84) 403, R.W.S. 235, F.A.S. 70. Ref. to, 36, 131. [894]

Italian Church, river and mountains; pen and w. c. (12½ × 18). Harvard College. [895]

Italian Scenes:—
Coast (1841); pencil and tint (11 × 18). Brantwood. Exh.—R.W.S. 96. [896]
Cottage Gallery (1846). Brantwood. Exh.—M. 115. Reprod., 1, Pl. 8 *a.* [897]
Sketches, vignettes (1833). Brantwood. Exh.—Coniston 7. [898]
Village, pencil and tint (8¾ × 10¾). Birmingham Art Gallery. Exh.—R.W.S. 384, F.A.S. 77. Reprod., 1, Pl. 2. [899]

Italian Twelfth Century Architecture. A drawing, not identifiable (and possibly one of those elsewhere in the catalogue), once at Oxford, and described in 21, 272 (No. 77). [900]

Itri (1841); pencil and tint (13 × 18). Brantwood. Reprod., 35, Pl. 15. Ref. to, 35, 290. [901]

Ivy round a stump in the hedge of the Norwood Road (1842); light and shade pencil study. [902]

To this drawing R. refers as a turning-point in his development, 4, 344, 13, 508, 35, 311. It may possibly be the one which is engraved in 3, 338, Pl. 6.

Ivy, studies of:—
Study of Ivy; w. c. (5 × 6¾). Miss Lucy Wells. Exh.—R.W.S. 170, F.A.S. 167. [903]
Study (1873). Mrs. C. E. Norton. Exh.—Boston 96 (13, 587). Ref. to, 37, 57. [904]
Ivy on an Old Tree (Brantwood, 1879); w. c. (9 × 6). Mrs. Mackay. [905]
Winter Ivy; w. c. (15 × 10¾). Oxford, Supp. 173, 21, 297. [906]
Ivy Leaf, in Sculpture; pencil and wash (14¼ × 9). Oxford, W.S. ii. 15. [907]
Ivy Leaf, enlarged from a MS. Oxford, W.S. ii. 16, 21, 60. [908]

Jackal, stuffed (1872). C. E. Norton. In W. G. C.'s Catalogue. [909]

Jam Pot, studies of:—(1) Pencil (10½ × 13). Oxford, W.S. ii. 12, 21, 257, 260, 303. (2) Wash (1872). Brantwood. Exh.—M. 403. [910, 911]

Studies made for his Oxford pupils. No. (2) is inscribed: "J. Ruskin, 1872, 3½ in diameter, 3¾ high. The centre of the top 18 in. below the eye, 6 ft. distance, and picture plane through it." Ref. to, 26, 162.

Japanese Enamel, two studies of: Ed. 201:—(1) outline (9½ × 8) [912]; (2) w. c. (9½ × 8). Oxford, Ed. 201 (21, 93). [913]

Jib Sail: "The Old Dover Packet's Jib" (1854). Engraved by G. Allen, 35, Pl. 29. [914]

Jungfrau from Interlaken (1833); pen (3¾ × 3½). Miss Agnes Taylor. Reprod., 2, Pl. 16. See 2, xl. [915]

Jungfrau, Wengern Alp and Lauterbrunnen (1835); pen (6½ × 9). Oxford, Ed. 116, 21, 85. [916]

Juniper, Leaves and Berries (1863); w. c. W. P. Gordon. Ref. to, 36, 432. [917]

,, study of; w. c. ($4\frac{5}{8} \times 4\frac{5}{8}$). Miss Theodora Sedgwick. Exh.—Fogg 23. [918]

Katrine, Loch (July 26, 1838); pencil on blue ($6\frac{7}{8} \times 9\frac{7}{8}$). B. B. Macgeorge. [919]

Kempten, Lines of the Alps from (1859); pencil and pen ($5 \times 13\frac{3}{4}$). Harvard College. Exh.—Boston 51, Fogg 42. [920]

Kenilworth, Ruins of (1847); sepia and pen ($13\frac{1}{2} \times 19$). W. Ward. Ref. to, 36, 73. [921]

Keswick, The Market Place (1837); w. c. (9×10). Canon Rawnsley. Exh.—Coniston (1903) 138. [922]

Killiecrankie, In the Pass of (1857); w. c. ($11 \times 9\frac{1}{2}$). Brantwood. Exh.—Dudley Gallery (1881), R.W.S. 368, M. 231, F.A.S. 53. Reprod., 7, Pl. A. [923]

Kingfisher:—

Study of, with dominant reference to colour; w. c. ($8\frac{1}{4} \times 11$). Oxford, Rud. 201. Reprod., 22, Pl. 22. [924]

Study of, with dominant reference to shade; pencil and ink ($6 \times 6\frac{3}{4}$). Oxford, Rud. 202, 21, 227, 262. Reprod., 21, Pl. 58. [925]

Photographs of this were placed on sale by R.: see 28, 606, 37, 711.

Feathers of Back, rough study; w. c. (6×8). Oxford, Rud. 203, 21, 227. Ref., 22, 247. [926]

Feathers of Wing and Head, enlarged: and Group of Wing Feathers, real size; w. c. ($13 \times 9\frac{1}{2}$). Oxford, Rud. 204, 21, 227. [927]

Extremity of Wing Feather; w. c. (12×8). Oxford, Rud. 205, 21, 228. [928]

Foot dried (1871); w. c. ($3\frac{1}{4} \times 3$). Brantwood. Exh.—F.A.S. 135. [929]

Kite's Head; w. c. ($6\frac{3}{4} \times 6\frac{2}{4}$). Oxford, Ed. 166, 21, 89, 136. [930]

Knapweed:—(1) Pen etching. Sir J. Stirling Maxwell. (2) Sepia drawing of same as engraved by G. Allen, 25, Pl. 15. [931, 932]

Knocker (at Verona): "Dragon holding pitcher which knocks on polygon; dragon swings by his tail"; w. c. (6×4). Brantwood. Exh.—R.W.S. 407, Coniston (1906). [933]

Königsfelden, Church of (1858). Two studies; w. c. ($10\frac{1}{2} \times 8\frac{1}{2}$, $5 \times 8\frac{1}{2}$). Oxford, W.S. ii. 48; described, 21, 282 (No. 140). Ref. to, 36, 292. [934, 935]

Laburnum, Leaf Contour; w. c. ($8\frac{1}{2} \times 6\frac{1}{4}$). Oxford, Rud. 281, 21, 233. [936] *See also* Leaves.

"*Lake, Land, and Cloud,*" near Como; w. c. J. R. Holliday. Engraved by Armytage, 5, Frontispiece. [937]

Lancaster (Aug. 1838); pencil ($13\frac{3}{4} \times 9\frac{5}{8}$). B. B. Macgeorge. [938]

Landeck (1833); pencil. Mrs. Cunliffe. [939]

Landscape Subjects:—

A composition in colours in imitation of Turner. W. Ward. [940]

A drawing in imitation of Turner; w. c. ($6\frac{3}{4} \times 10\frac{3}{4}$). Mrs. Morse. Exh.—F.A.S. 98. [941]

Coast Scene, with Cattle. By R. and J. D. Harding; chalk and wash ($10\frac{1}{4} \times 14\frac{1}{2}$). W. Ward. [942]

Landscape; w. c. (12×18). H. D. Acland. [943]

A very fine drawing.

J. Ruskin

Landscape Composition

Vaus & Crampton, Sc,

Landscape, with ruins of church (about 1840); sepia and colour (7 × 12). Russell Reid. [944]
Mediæval Landscape. Brantwood. Reprod., 12, Pl. 12. [945]
Modern and Mediæval Landscape: two studies. Engraved by Le Keux, 5, Pl. 17 A. [946]

These, however, may have been engraved direct from the original prints.

Outline; pencil and pen (8 × 20). Brantwood. Exh.—R.W.S. 29. [947]
Sketch; pencil ($6\frac{1}{2} \times 4\frac{1}{2}$). Brantwood. Exh.—R.W.S. 426. [948]
Sketch; pencil ($6\frac{3}{4} \times 9\frac{3}{4}$). Oxford, W.S. ii. 47. Reprod., 38, Pl. 9. [949]
Sketch; w. c. ($6\frac{3}{4} \times 9\frac{3}{4}$). Oxford, W.S. ii. 47. [950]
Sketch; w. c. (4 × 7). Mrs. Macmillan. Exh.—F.A.S. 211. [951]
Two Sketches; pencil. Oxford, unframed. [952, 953]

Langdale Pikes:—
From Low Wood (July 1837); pencil ($14\frac{1}{2} \times 10$). T. F. Taylor. Exh.—M. 40. [954]
From the Lower Moor (1839); pencil. Brantwood. Ref. to, 35, xxxiii. [955]

One of R.'s last drawings.

Laon:—
Details at (Aug. 14, 1882); pencil (12 × 8). Oxford, unframed, 21, 308. [956]
Old Houses at (1882); pencil ($4\frac{3}{8} \times 7\frac{3}{4}$). W. G. Collingwood. [957]
Porch of Cathedral (1882; see 33, xxxiii.-xxxiv.); pencil and tint ($16 \times 13\frac{1}{4}$). A. Wedderburn. Exh.—R.W.S. 248, M. 396. [958]

Larch buds, enlarged; w. c. (7 × 5). J. R. Barlow. Exh.—F.A.S. 136. [959]

Laurel, studies of leaves of:—
In conventional outline, after Baccio Baldini; brush (18 × 12). Oxford, Ed. 8; see 21, 57, 75, 109, 22, 380, 25, lv., 38, 128. [960]
Laurel leaf; blue and wash ($5\frac{1}{2} \times 9\frac{1}{2}$). W. Ward. [961]
On a Syracusan Coin, Early Greek Treatment of Foliage; w. c. (14 × 8). Oxford, Ed. 37, 21, 78, 118. [962]
Seen underneath and in profile; pencil and wash ($6\frac{1}{4} \times 4$). Oxford, Ed. 9, 21, 58, 76, 110. Engraved by G. Allen, 25, Pl. 11 ("Central Type of Leaves"). [963]
Study of dead leaves; w. c. ($10\frac{1}{2} \times 5\frac{1}{2}$). Exh.—L.C.C. Reprod., 6, Pl. 43 (two upper groups). [964]

LAUSANNE:—
Chateau of (1835); pencil. Brantwood. Exh.—M. 16. [965]
Chateau: Moonrise (1845); w. c. on buff (10 × 15). Miss Harrison. [966]
Chateau: Sunrise (1845); w. c. on buff (10 × 15). Miss Harrison. [967]
View opposite; pen and colour ($5\frac{1}{2} \times 18$). Brantwood. Exh.—R.W.S. 272. [968]

LAUFFENBOURG:—
Bridge (1863); pen and colour (5 × 13). Brantwood. Exh.—R.W.S. 173, M. 347. [969]
Bridge (1863); pencil. Exh.—Boston 44. [970]
Bridge (1863); pencil ($13\frac{1}{2} \times 21\frac{1}{2}$). Mrs. Cunliffe. Exh.—F.A.S. (1878) 44 R, Boston 45 (13, 523, 584 and *n.*), Coniston 146, R.W.S. 41, M. 103. Once at Oxford, see 21, 220. [971]
Church (1863?); pencil and b. c. ($8\frac{1}{2} \times 11\frac{1}{2}$). Birmingham Art Gallery. Exh.—R.W.S. 376. Reprod., 17, Pl. 7. [972]

Sold at Sir John Simon's sale, 1904, 26 gs.

From two points of view (1863); pencil ($5\frac{1}{8} \times 8\frac{3}{8}$ each). Harvard College. Exh. —Fogg 36 (there wrongly dated 1868). [973, 974]

House ; w. c. Exh.—Boston 43 (13, 584). [975]
Twilight (1863) ; pencil and b. c. (8 × 10½). Brantwood. Exh.—Boston 42, R.W.S. 88. [976]
View ; w. c. (6¾ × 5¾). Mrs. Merrielees. Exh.—F.A.S. 150. [977]
View (1863) ; w. c. on buff (8½ × 11¼). America. Exh.—R.W.S. 126. [978]

For a general reference to the 1863 drawings at Lauffenbourg, see 17, xxxvi. *n.*

Laurustinus leaves; pen and w. c. (8½ × 5½). W. Ward. [979]

Lauterbrunnen, Valley of:—
View from the Castle of Manfred; pen and colour (7½ × 9½). G. D. Pratt. Exh.—Coniston (1903) 78, R.W.S. 149, F.A.S. 169. Reprod., 5, Pl. H ; see 5, lxiii. [980]
View (1866) ; pen and colour (12½ × 7¾). Mrs. Cunliffe. Exh.—Boston 47, R.W.S. 286, M. 91. [981]
View ; pencil and colour (6⅝ × 9⅝). The Misses Norton. Exh.—Boston 38, Fogg 12. [982]
View (1866) ; w. c. (6¾ × 10). B. H. Alford. Exh.—F.A.S. 173. [983]

Leamington, "a laboured drawing" (July 29, 1847); ref. to, 8, xxvi. [984]

Leaves, studies of :—
Foreground Leafage. Engraved by Armytage, 5, Pl. 6. Ref. to, 6, 64 *n.* [985]
Group of Leaves, and Leaves and Moss (1886) ; w. c. (7 × 5, 4 × 4). Miss M. H. Beever. Exh.—R.W.S. 374. [986, 987]

Among his last drawings. Done, October 5, "to amuse Susie at the Thwaite, and given by him in memory of her to Mary Beever, 1st Dec. 1893."

The growth of Leaves. Engraved by Cuff, 5, Pl. 8. [988]
Leaf Curvature :—
(1) Magnolia and Laburnum. Engraved by Cuff. Reprod., 6, Pl. 42. [989]
(2) Dead Laurel. Engraved by Cuff. Reprod., 6, Pl. 43. [990]
(3) Young Ivy. Engraved by Cuff. Reprod., 6, Pl. 44. [991]
Leaf-study ; pencil and colour (6 × 8½). Brantwood. Exh.—Coniston 53, R.W.S. 12, F.A.S. 51. [992]
Leaf and Flower ; pencil (12 × 8). Oxford, unframed, 21, 308. [993]
Leafage, Study of, "in crannies of Malham Limestone" (Aug. 15, 1875). A sheet of drawings in b. and w., once at Oxford, Ed. 8 (21, 145-146) ; ref. to, 24, xxix., 25, lv., 293, 28, 424, 37, 200. The sheet was afterwards cut up, and a portion of it (Geranium Lucidum and Herb Robert) was engraved by H. Allen, 25, Pl. 14. The drawing of the engraved portion is in possession of Mrs. Thicknesse. [994]
Leaves ; pen (3½ × 5¾). Brantwood. Exh.—R.W.S. 427. [995]
Leaves and Berries (1873). Exh.—Boston 97, 13, 587. [996]
The Rending of Leaves. Engraved by Cousen, 7, Pl. 60. [997]
Spray of Leaves ; w. c. (11 × 8). Manchester Art Museum. [998]
Study of Dead Leaves ; w. c. (13 × 9). Oxford, 21, 300. [999]
Study from plaster cast of leaves (probably made at the Working Men's College) ; w. c. (7½ × 5½). J. Willis. [1000]

Lecco and Bergamo, View between (1845) ; pencil, pen, and brush (5 × 8). "J. R. to A. D. O. W., 1877." Exh.—R.W.S. 91, M. 330. [1001]

Lenzburg, Tower and Fortress (1835); pencil (9½ × 8¼). Brantwood. Exh.—M. 17. [1002]

Le Puy (Oct. 1840) ; pencil and tint (13 × 9½). Brantwood. Exh.—Coniston 43, R.W.S. 297. [1003]

Les Rousses, Kitchen at (1842). Two sepia sketches. Mrs. Cunliffe. [1004, 1005]

Lichfield Cathedral (1837); pencil ($9 \times 10\frac{1}{4}$). Brantwood. Exh.—F.A.S. (1878) 24 *b* (13, 506), R.W.S. 254. Ref. to, 35, 623. [1006]

This drawing was photographed for R. and reproduced by autotype process, but not published.

Lilac, a Spray of leaves; wash ($5\frac{1}{2}$ long). Manchester Art Museum. [1007]

Lille (1833); pen. Brantwood. [1008]

Lily; pen. Mrs. Cunliffe. [1009]

Cut on wood by A. Burgess, but not published.

Lily of the Valley leaves (1871); b. and w. (12×10). M. A. Bowness. Exh.—Coniston 181. Reprod., 21, Pl. 73. [1010]

Linaria Cymbalaria (Oxford Ivy, Erba della Madonna); pencil, wash, and colour ($7 \times 4\frac{3}{4}$). Oxford, Ed. 19, 21, 77, 115. Reprod., 19, Pl. 17. [1011]

Ling:—(1) Two water-colours ($9 \times 5\frac{3}{4}$ each). Oxford, unframed, 21, 308. [1012, 1013]
(2) "Blossoming and Stricken in Days." Engraved by G. Allen, 25, Pl. 9. Ref. to, 25, 252, 371. [1014]

Lions, studies of:—
French Heraldic. Once at Oxford, Rud. 39, see 21, 178 and *n.* [1015]
Lion's Profile, from life; w. c. ($6\frac{1}{2} \times 6\frac{1}{2}$). Oxford, Ed. 155. [1016]
Lombardic Sculpture: lion with dragon in its claws; w. c. (9×6). Oxford, Ed. 79, 21, 82. Exh.—Verona 7 *a* (19, 450). [1017]
Outline from a coin of Leontini; pencil ($10\frac{1}{2} \times 12$). Oxford, Rud. 48, 21, 179, 253. [1018]
Sketch of a head, from life; pencil ($6\frac{1}{2} \times 8$). Oxford, Rud. 47, 21, 179. Reprod., 21, Pl. 41. [1019]
Study at the Zoo; pencil. Brantwood. [1020]
Two Sketches; w. c. on buff ($3\frac{1}{2} \times 4\frac{1}{2}$ each). Brantwood. Exh.—F.A.S. 132. [1021, 1022]

Lippi, Filippo. Study of head of Gabriel from the Annunciation at the Accademia, Florence; pencil and wash ($6\frac{1}{2} \times 5\frac{1}{2}$). Oxford, Ed. 100, 21, 84, 126, 262. [1023]

Lisieux, architectural details. Etched, 8, Pl. 7, fig. 1; refs., 8, 93, 125 *n.*, 128. [1024]

Lodore (1837); pencil ($13\frac{1}{4} \times 9\frac{5}{8}$). B. B. Macgeorge. [1025]

London, Arthur's Club. See Wall Veil Decoration.

Louvain, Hotel de Ville (1842); pencil and wash on grey ($15\frac{1}{2} \times 11$). T. F. Taylor. Ref. to, 35, 623, 627. [1026]

Lucca (*see also* Ilaria):—
Apse of a Church (1882); pencil and colour (19×13). Brantwood. Exh.—R.W.S. 115. [1027]
Cathedral of S. Martino:—
Details from the Front:—(1) A Lion; w. c. ($9 \times 10\frac{1}{2}$). Oxford, Ref. 86, 21, 34. (2) A Plinth; w. c. ($12\frac{1}{2} \times 9\frac{3}{4}$). Oxford, Ref. 86. [1028, 1029]
General View (1832); pencil and tint. Brantwood. Reprod., 37, Pl. 9. Ref. to, 33, xl. [1030]
Inscription on the Front (1874); wash ($3\frac{3}{8} \times 7\frac{3}{4}$). Oxford, Rud. 90, 21, 194 *n.*, 266 (No. 9). Reprod., 21, Fig. 4; see also facsimile, facing 37, 141. [1031]
Labyrinth on. Woodcut by A. Burgess, 27, Fig. 6, 401. [1032]
Part of the Front (1874); w. c. (20×13). Oxford, Ref. 85 (21, 34). Exh.—F.A.S. (1878) 59. Reprod., 21, Frontispiece. [1033]

Considered by R. one of his best drawings.

Another part of the Front (1882); w. c. (20 × 14). Brantwood. Exh.—R.W.S. (Summer, 1883) 263, R.A. (Winter Exh. 1901) 146, F.A.S. 101. Reprod., 12, Pl. 15. Ref. to, 33, xl., xlii., 286. [1034]

Pier in the Porch (1882); w. c. (20 × 13½). Brantwood. Exh.—Coniston 209, R.W.S. 38, F.A.S. 97. Reprod., 37, Pl. 10. [1035]

Part of a Pier in the Porch (1882); w. c. (14 × 18½). Mrs. Thornton. Ref. to, 33, xlii. [1036]

Porch. Sculptured leaf from. See facsimile, 37, facing p. 140. [1037]

Study of the Base of a Pier, of the real size. Once at Oxford, Rud. 78 (see 21, 273). Ref. to also, 22, 345. [1038]

Church of San Michele:—

Arch of the Façade. Etched, 8, Pl. 7. Refs., 8, 121, 125, 185, 277. [1039]

Part of the Façade before restoration (1845); pencil and wash (13 × 9¼). Oxford, Ed. 83, 21, 82, 123. Reprod., 9, Pl. 21 ("Wall Veil Decoration"). Refs., 9, 131, 351, 356, 368, 432. [1040]

Part of the same Façade, sketched in colour (1845); pencil and w. c. (16 × 8½). Oxford, Ed. 84, 21, 82, 123–124. Reprod., 3, Pl. 1. Ref. to, 22, 321. [1041]

Lateral view of the same Façade (1845); w. c. (18 × 9). Oxford, Ed. 85, 21, 82. Reprod., 4, Pl. 1. [1042]

Patterns of the columns. Etched, 8, Pl. 12, fig. 2 (8, 183). [1043]

Church of S. Frediano, interior (1845); sepia (13½ × 19). F. R. Hall. [1044]

For the effect of this interior upon R. in 1845, and for his architectural studies there begun, see 4, 346–347.

Early Sculpture: two sketches; wash (6¼ × 3½, 7 × 5). Brantwood. Exh.—R.W.S. 59. [1045, 1046]

East Gate, Cyclopean architecture (May 1, 1872); w. c. (5 × 5). Oxford, Ref. 134, 21, 39 *n.* Reprod., 23, Fig. 2. Ref. to, 23, 99–100. [1047]

"*From Lucca: under the Hunter's Rock*"; w. c. (4¾ × 7½). Sir Hickman Bacon. Exh.—R.W.S. 31, F.A.S. 96. See 35, 637. [1048]

Guinigi Palace Tower; pen and tint on buff (13 × 17½). Brantwood. Exh.—R.W.S. 55, F.A.S. 44. Reprod., 35, Pl. 23. [1049]

Shield at; w. c. (5 × 4½). Brantwood. Exh.—Coniston 208, R.W.S. 153. [1050]

Street (1882); pencil (7½ × 4¾). Brantwood. Exh.—Coniston 207, R.W.S. 104, M. 394. [1051]

Studies of Inlaid Marble Work. Brantwood. Exh.—F.A.S. (1878) 20 (13, 501–502). [1052]

Sunset. Two Drawings (1882); w. c. (4½ × 7½, 4½ × 6½). Brantwood. Exh.—R.W.S. 148, 208. Ref. to, 37, 415. [1053, 1054]

"*A Vineyard Walk:* lower stone-work of tower, 12th cent." (1874); w. c. (13¼ × 17). Brantwood. Exh.—R.W.S. 160, F.A.S. 161. Reprod. in colours, 37, Pl. 7. [1055]

A duplicate of this drawing is in the collection of Mr. G. R. Roxburgh [1056].

LUCERNE:—

"*Ancienne Maison*" (1835); pencil (6¾ × 6¾). T. F. Taylor. Exh.—Coniston 20 (the pen drawing made from the original sketch). Reprod., 2, Pl. 22. [1057, 1057 A]

Bridge; pencil (8½ × 13). Brantwood. Exh.—R.W.S. 83. [1058]

Foreground (1862); w. c. (7 × 10). Miss Hilliard. [1059]

Kapellbrücke (1862); w. c. (7¼ × 11½). Oxford, Ed. 116. Exh.—R.W.S. 362. Reprod., 6, Pl. A. [1060]

Lake; w. c. (5⅓ × 7¼). Mrs. Morse. Exh.—F.A.S. 149. [1061]

Lucerne; pencil and colour (6⅝ × 9½). The Misses Norton. Exh.—Boston 36 (13, 584). [1062]

Lucerne and the Alps, from Hill above the Reuss. Two drawings (1862); w. c. (4½ × 14⅛ each). B. B. Macgeorge. [1063, 1064]

Lucerne and Lake; w. c. J. R. Barlow. Exh.—F.A.S., unnumbered. [1065]
Lucerne: looking down upon town and Lake (1866); pen (8 × 11¼). Miss Hilliard. Exh.—F.A.S. (1878) 40 (13, 523), R.W.S. 397, M. 397. [1066]
Lucerne, old bridge, etc. (June 1866); w. c. (6 × 7). Miss M'Gee. Exh.—Boston 46, M. 365, F.A.S. 164. [1067]

"A coloured beginning, showing his manner of putting in his picture at this period."—*Manchester Catal.*

One of the towers; w. c. (5½ × 11½). Theodore Dyke Acland. [1068]
Scene on the Reuss (1866); pen and colour (6½ × 7½). F. Manson. Exh.—Coniston 155, R.W.S. 4, F.A.S. 81. Reprod., 1, Pl. 9. [1069]
View (1854); pen and pencil (8 × 11). F. R. Hall. [1070]
View; w. c. (4¾ × 7). Brantwood. Exh.—F.A.S. 161 A. [1071]
View of, as seen in fig. 1, 36, 390 (1861); w. c. (14 × 19). R. Brocklebank. [1072]

Eight drawings of Lucerne are figured in the letter of 1861; other figures may describe other drawings in this list, or they may denote drawings not included.

Views of, from above. Two drawings, Oxford, Ed. 117:—(1) Pencil (6¾ × 10). Reprod., 17, Pl. 1. [1073] (2) W. c. (6¾ × 10). [1074]
Wall Tower (1866); pencil and colour. C. E. Norton. Exh.—Boston 34 (13, 584), Fogg 13. [1075]
The Walls (1866?); w. c. (13½ × 19½). W. P. Gordon. Exh.—M. 371. Reprod., 5, Pl. G. [1076]

Luini, Bernardino: studies after, at Milan (1862), see 36, 419, 422, 423:—
St. Catherine; w. c. (7 ft. × 3 ft. 6 in.). Oxford, 21, 170, 199, 299. Exh.—Somme 2 (19, 269). Reprod., 19, Frontisp. Ref. to, 18, xxxv., 19, lxxii.–lxxv., 22, 276, 36, 410, 414. [1077]
"*Study from Luini at Milan*"; w. c. (6½ × 5). Brantwood. Exh.—R.W.S. 350. [1078]

Lyons Cathedral: sculpture. Woodcut, 12, Pl. 7. [1079]

Macugnaga; a drawing sold at Christie's, 1868, £14, 3s. 6d. [1080]

Maggiore, Lago:
Five Pencil Sketches. A. Alessandri. [1081–1085]
Lake and Mountains. Two drawings; w. c. (5 × 11 each). W. A. Albright. [1086, 1087]
Mountains; w. c. (3 × 4½). W. A. Cadbury. Formerly at Oxford, see 21, 278 (No. 120). Exh.—Coniston 97, R.W.S. 179, M. 343, F.A.S. 165. [1088]

Inscribed by R.: "Ravines cut by weather; and undulatory structure on intermediate rock (imperfect marble)."

Maglans, Rock at (1849); sepia (6 × 8). Brantwood. Exh.—R.W.S. 203. [1089] *See also* Cluses.

Malham, Cottage. *See* "Highest House."

Malham Cove (1875); w. c. (4¾ × 6½). Brantwood. Exh.—R.W.S. 118. [1090] *See also* Leafage.

Mals, Fortress near; pencil (10¼ × 8¾). T. F. Taylor. [1091]

„ View near (1835). Brantwood. Exh.—Coniston 24. [1092]

Mantegna, Andrea: study of oak-spray from, in fresco at Padua (1869); pen and pencil (11¾ × 6). Oxford, Rud. 298; 21, 234. Ref. to, 36, 598. [1093]

Maple Leaves; outline, touched with colour (3¼ × 3¼). Oxford, Ed. 253, 21, 68, 97, 292. [1094]

MAPS :—

Africa (1828). Brantwood. Exh.—F.A.S. (1878) 21 (13, 503). [1095]

Dynasties of France. Brantwood. Engraved by H. Allen, 33, Pl. 6. [1096]

England (1828); pen. Camberwell Central Library. [1097]

Inscribed: "March 14, John Ruskin. Aged nine, 1828."

France ("J. Ruskin, 7 Oct. 1829); pencil and w. c. (10 × 7). H. D. Acland. Exh.—F.A.S. (1878) 21 (13, 503), Coniston 4, M. 1, F.A.S. 1. [1098]

R. learnt the use of pencil and brush by drawing maps, of which he was always fond, and in *Laws of Fésole* recommended the student to do likewise. See also 35, 312 *n.*

,, geological (1842); ref. to, 35, 312 *n.* [1099]

India; w. c. Brantwood. Reprod. in colours (same size), 31, Pl. 5, 388, 508. [1100]

Italy (1827). Facsimile, 35, facing p. 72. [1101]

On the Road to Geneva: geological map (1835). Facsimile, 35, facing p. 152. [1102]

Savoy (physical sketch); wash. Brantwood. Reprod., 27, Pl. A. [1103]

"*Solomon's Throne*" and adjacent country; pen. Brantwood. Woodcut. Reprod., 31, Pl. 6. [1104]

Spain; outline. Brantwood. Reprod., 27, Pl. A. [1105]

Two Hemispheres (1829); w. c. J. J. Bolding. [1106]

MARTIGNY :—

Buttress of an Alp; pencil and colour (13 × 17¾). Mrs. Cunliffe. Exh.—Coniston 110, R.W.S. 194. Engraved by Le Keux, 6, Pl. 46. Ref. to, 6, 346. [1107]

Hotel de la Poste (1835); pen. Brantwood. Exh.—Coniston 16. Ref. to, 29, 475 *n.* [1108]

Masaccio: study from background to fresco of "The Tribute Money" at Florence (1845); w. c. (5 × 15½). Brantwood. Exh.—Coniston 54, R.W.S. 114. Engraved by Le Keux, 5, Pl. 13 ("First Mountain Naturalism"). [1109]

Match-box on a china palette (1877); w. c. (5 × 6½). Miss E. H. Moore. [1110]

Inscribed: "Lesson to a student of the antique. J. Ruskin, Venice, 1877."

Matlock:—

Study of Limestone (Aug. 18, 1837); pencil (10½ × 13½). Brantwood. Ref. to, 1, xxxvi. *n.* [1111]

Study for composition (1871); pencil (6¾ × 4¾). T. F. Taylor. [1112]

View ("J. R., Matlock, June 1871"); pencil (4½ × 6½). Photogravured, but never published. [1113]

MATTERHORN :—

Contours of:—(1) From above Brieg, 6, 227 (fig. 34). [1114] (2) From Zermatt, 6, 226 (fig. 33), 283, 289, 290. [1115] (3) From Zmutt glacier, 6, 225 (fig. 32). [1116] (4) From the Riffelhorn (daguerreotype), 6, 287 (fig. 80). [1117]

View of (1849); w. c. (7¾ × 4¾). Mrs. Cunliffe. Exh.—Coniston 69, R.W.S. 379. [1118]

View of, from the E., from the moat of the Riffelhorn (Aug. 7, 1849); w. c. (8¾ × 12). Ruskin Museum, Sheffield (30, 233). Exh.—Coniston 120. Engraved by Armytage, 6, Pl. 38 (left). Refs., 6, 284, 286, 21, 278. [1119]

View of, from the N.E., from Zermatt; w. c. (9¼ × 13½). America. Reprod., 5, Pl. D. [1120]

Sold at Sir J. Simon's sale, 1904, 21 gs.

View of, from the N.E., from Zermatt (Aug. 2, 1849); w. c. ($8\frac{1}{2} \times 12\frac{1}{4}$). W. H. Willink. Engraved by Armytage, 6, Pl. 38 (right). Once at Oxford, see 21, 278 (No. 119). Refs., 6, 283, 288. [1121]

Inscribed: "State of snow on the Matterhorn in 1849, J. R. on the spot, Aug. 2. Sketch never completed, but if I cut the margin away it would make the angles false."

View of, from the N.W., from foot of the Stockje. Engraved by Armytage, 6, Pl. 39, 290. [1122]

View of; w. c. ($10\frac{1}{2} \times 14\frac{1}{2}$). Miss Theodora Sedgwick. Exh.—Fogg 19. [1123]

Mayence, Towers; ref. to, 35, 627. [1124]

Meillerie, Chillon in distance (1833); pen ($6\frac{1}{2} \times 9\frac{1}{2}$). British Museum. [1125]

Meiringen (1835); pencil. Brantwood. [1126]

Melrose: South Transept (July 17, 1838); pencil and b. c. on buff ($19\frac{1}{2} \times 13\frac{1}{2}$). Brantwood. Exh.—R.W.S. 276, F.A.S. 18. [1127]

"Menthæ": studies of Salvia, Dead Nettle, and Thyme. Engraved by G. Allen, 25, Pl. 28. [1128]

Messina:—

Apsidal Arches (April 25, 1874); pencil and b. c. (9×6). J. Morgan. [1129]

Straits; ref. to, 37, 95. [1130]

Milan:—

Cathedral with Street (1841); pencil and tint ($19\frac{1}{2} \times 13\frac{1}{4}$). M. Tomkinson. Exh.—M. 59, Alpine Club (1907) 96. Ref. to, 35, 296. [1131]

Cathedral Interior (1841); pencil and tint on grey ($19\frac{1}{2} \times 13\frac{1}{4}$). Ref. to, 35, 296. [1132]

St. Ambrogio: capital and base (Oct. 27, 1849); pencil, pen, and tint ($9\frac{3}{4} \times 14$). Brantwood. Exh.—R.W.S. 268. [1133]

,, pencil (7×10). F. R. Hall. [1134]

,, Pulpit; w. c. ($17\frac{3}{8} \times 13\frac{3}{8}$). S. Kensington Museum. Exh.—M. 226. Reprod., 16, Pl. 14. [1135]

Mill, an Old; chalk and b. c. on grey (10×14). F. R. Hall. [1136]

Minerals, studies of. Two drawings; w. c. ($4\frac{1}{2} \times 3$, $2\frac{3}{4} \times 4\frac{3}{4}$). Brantwood. Exh.—R.W.S. 74, 408. [1137, 1138]

,, various studies. Reprod., 38, Pl. 10. [1139]

Modern Painters, drawings for, on wood. [1140] Ruskin made a large number of drawings on wood for this book. Some of them were cut; others were re-drawn on wood by other hands; others, again, were discarded, steel-plates being substituted. Mr. Allen possessed a careful drawing on wood ($5\frac{1}{2} \times 5$), in w. c., of the Aiguille Blaitière, for which the steel-engraving, 6, Pl. 31, was ultimately substituted (see 6, xxvii.). The Manchester City Art Gallery has several of these drawings on wood. Three others were offered for sale by Mr. Tregaskis, in his Catalogue, No. 684, 1910.

,, diagrams and sketches for. [1141] Exh.—R.W.S. 139 (on the back of another drawing), F.A.S. (unnumbered).

Môle, At the foot of the, between Bonneville and St. Jeoire; pencil and colour ($11 \times 15\frac{3}{4}$). America (sold at Sir J. Simon's sale, 1904, 21 gs.). Exh.—R.W.S. 244. [1142]

Fig. 37 in 9 was taken from this drawing.

Môle, Fractures at end of; w. c. Mrs. Weinberg. Exh.—F.A.S. (unnumbered) [1143]

Montbard; w. c. Mrs. Mosenthal. Exh.—F.A.S., unnumbered. [1144]

Mont Blanc. See Chamouni.

Mont Cenis, view on the top (1841); w. c. Ref. to, 36, 28–29. [1145] *See also* Pine Forest.

Monte Rosa ("Sunset from Milan, July 18, 1846"); w. c. H. S. Severn. Exh.—M. 218. This, with altered sky, was engraved by Armytage, 7, Pl. 68. Refs. 7, 158, 18, 29. [1146]

Montreuil, View from Calais Road (1835); pencil. Brantwood. [1147]

Mornex:—

"Near my house, road to Bonneville" (1863); w. c. (13 × 19). America (sold at Sir J. Simon's sale, 1904, 20 gs.) Exh.—R.W.S. 301. [1148]

"View from my house at Mornex" (1862); w. c. ($10\frac{1}{4} \times 14\frac{1}{2}$). Mrs. Cunliffe. Exh.—R.W.S. 222. Reprod., 17, Pl. 5. [1149]

Morning Glory, flower study; pen and ink ($5 \times 4\frac{1}{2}$). Professor Brooks. [1150]

Mosaic Pavement, fragments of; w. c. ($14\frac{1}{2} \times 13\frac{1}{2}$). Oxford, Ref. 94. [1151]

Moss. See Strawberry, and Wood Sorrel.

Mossy Stone. Drawing in w. c. by R. and W. Hunt. Mrs. Dew Smith. Exh.—M. 70. [1152]

"A very interesting illustration of the friendship and collaboration of R. and 'old' Hunt. 'A Bit of Mont Blanc,' by Hunt, which created some sensation at the Old Water Colour Society fifty years ago, represented, with the artist's wonderful power of poetical still-life, a stone brought by R. from the Aiguilles of Chamouni."—*Manchester Catal.*

Moulding, study of a; w. c. (4 × 7). Brantwood. Exh.—Coniston (1906), R.W.S. 387. [1153]

Mountain Gloom: at St. Jean de Maurienne (1846); w. c. (13 × 18). America. Reprod. 6, Pl. B. [1154]

Sold at Sir J. Simon's sale, 1904, 11 gs.

Mountain-side, Pines and Alpine Rose (1844); w. c. ($12 \times 13\frac{1}{2}$). R. Brocklebank. Ref. to, 36, 39. [1155]

Mountain, a study; w. c. Mrs. D. R. Sharpe. Exh.—F.A.S. (unnumbered). [1156]

Mountain Gullies (1866); w. c. T. F. Taylor. Exh.—Sheffield (1901) 203. [1157]

Described in the Sheffield Catalogue as "Sketch in colour of mountain form and natural sculpture, with outline of château to the right."

Mullein; w. c. C. E. Norton. [1158]

Munich:—

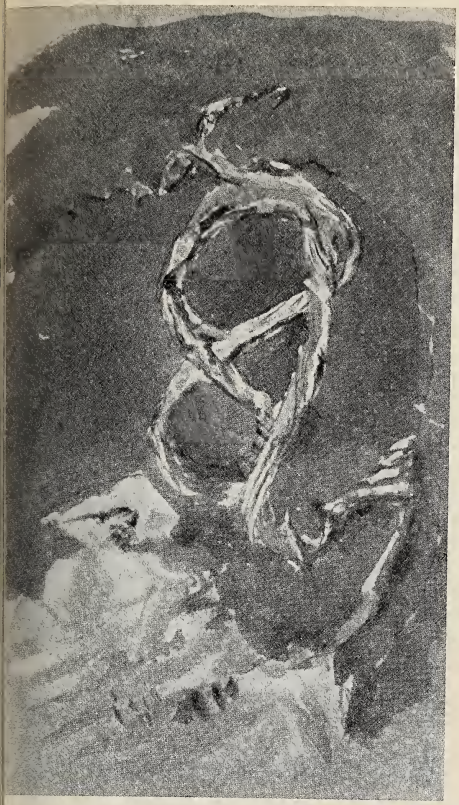
Field of Corn near (1859). C. E. Norton. In W. G. C.'s Catalogue. [1159]

"La Residence" (1835); pencil ($10 \times 13\frac{1}{8}$). B. B. Macgeorge. [1160]

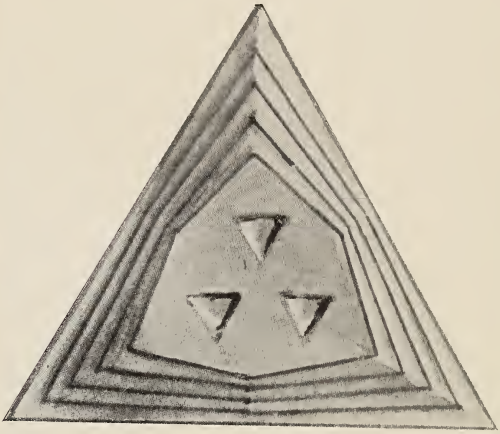
Pulpit at (1835). Brantwood. Exh.—M. 21. [1161]

"A good example of his best work of the period, age 16; every dot put in with feeling for composition and effect; and remarkable as an early example of his interest in the detail of architectural sculpture."—*Manchester Catal.*

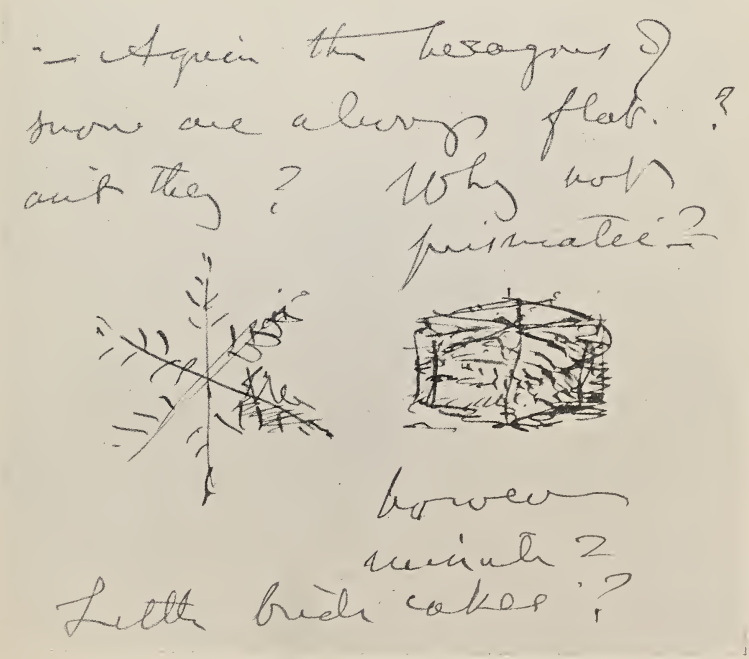
View (1859); pencil ($4\frac{3}{4} \times 7\frac{1}{2}$). Miss Millais. Exh.—Coniston (1903) 75, F.A.S. 216. [1162]



Native Silver



Diamond Diagram



MURANO :—

Canal (1876); pencil. Reprod., **10**, Pl. B. [1163]

Cathedral—

Archivolt; w. c. Chromo-lithographed, **10**, Pl. 5. Refs., **10**, 56, 58. [1164]

Inlaid Bands. Chromo-lithographed, **10**, Pl. 3. Refs., **10**, 51, 53. [1165]

Plan and detail; pen and colour ($15 \times 18\frac{1}{2}$). Brantwood. Exh.—R.W.S. 343. [1166]

Sculptures of. Engraved by Cuff, **10**, Pl. 4. Reprod., **10**, 53, 54, 57. [1167]

Munster (1859); pen and tint ($12 \times 17\frac{1}{2}$). Brantwood. Exh.—Coniston 131, R.W.S. 295. Reprod., **12**, Pl. 5. [1168]

"Myrtilla Regina" (1877); wash. Miss Allen. Reprod. (same size), **25**, Pl. 24. Ref. to, **24**, xliv. [1169]

Nancy :—

Gate of Ancient Palace (1835); pencil ($10 \times 6\frac{1}{2}$). Brantwood. Exh.—Coniston 30, R.W.S. 238. Reprod., **2**, Pl. 19. See **2**, xl. [1170]

The same subject redrawn (pen and ink on grey paper), British Museum (13×9). Exh.—Coniston 31. [1171]

NAPLES :—

Bay of Naples (1841); pencil and tint on buff (13×18). J. S. Courtauld. Exh.—R.W.S. 274, F.A.S. 19. Reprod., **1**, Pl. 17. Ref. to, **1**, 440. [1172]

Either this, or the next drawing, was exh. at the R.W.S., Winter Exhibition, 1883-84, No. 173.

Bay of Naples and Vesuvius (1841); pencil and tint on buff (13×17). T. F. Taylor. Exh.—Coniston 48, R.W.S. 305, M. 52. Reprod., **35**, Pl. 14. [1173]

Castel del Uovo (1841); pencil and tint on buff (13×18). E. T. Cook. Exh.—Coniston 49, R.W.S. 155, F.A.S. 20. Reprod., **38**, Pl. 11. [1174]

"How delicately and feelingly he varies the monotonous windows, and gives them accident and reality; and how he throws the whole heap into breadth and mass by the hard and stiff shapes of the gate and railways."—*Coniston Catal.* For a ref. to this and other Naples drawings of 1841, see **35**, 295.

Naples and Vesuvius (1841); pencil and tint on buff ($13\frac{1}{2} \times 18$). G. D. Pratt. Exh.—R.W.S. 80, F.A.S. 15. Reprod., **35**, Pl. 14. [1175]

Porte Capuana (1841); pencil and tint on buff (13×18). Brantwood. Exh.—Coniston 47, R.W.S. 290. Reprod., **36**, Pl. 3. [1176]

Street in (1841); pencil and tint on buff ($13 \times 18\frac{1}{2}$). Exh.—R.W.S. 166. [1177]

View (1841); pencil and tint on buff ($13\frac{1}{2} \times 18$). Brantwood. Exh.—R.W.S. 9, F.A.S. 9. [1178]

View (1841); pencil and tint on buff ($12\frac{1}{4} \times 18\frac{1}{2}$). Mrs. Cunliffe. Exh.—R.W.S. 251. Reprod., **1**, Pl. 16. [1179]

Windows at (1841); pencil and tint on buff (17×12). Brantwood. Exh.—R.W.S. 20. Reprod., **1**, Pl. 18. [1180]

See also Vesuvius.

Narcissus of the Alps; w. c. (14×8). Oxford, Ed. 25, **21**, 116, 243. [1181]

Narni (May 17, 1874); pencil and b. c. ($6\frac{1}{2} \times 9\frac{1}{2}$). Brantwood. Exh.—F.A.S. 1878, 43 (**13**, 523), R.W.S. 390. [1182]

Nautilus (1868); w. c. ($8\frac{1}{2} \times 10\frac{1}{2}$). Oxford, Ed. 196, **21**, 60, 69, 92. Reprod., **21**, Pl. 31. Ref. to, **19**, liv. [1183]

Necklace. Two pencil studies (7×5 each). B. B. Macgeorge. Exh.—M. 4. [1184, 1185]

"Studies of coral beads, treated as a lesson in perspective."—*Manchester Catal.*

Negro's Head; wash. G. Allen. [1186]

Nettle Leaves. Two studies; pencil and wash. Mrs. Cunliffe. [1187, 1188]

Nettle blossom (1863); ref. to, 36, 437. [1189]

NEUCHÂTEL :—

Afternoon in Spring with South Wind; w. c. ($6\frac{7}{8} \times 9\frac{3}{4}$). Oxford, Ed. 298. [1190]

Chimney at (Dent du Midi and Mont Blanc in distance). Reprod., 1, Pl. 8 *b.* [1191]

Dawn at; w. c. ($6\frac{5}{8} \times 9\frac{5}{8}$). The Misses Norton. Exh.—Boston 37 (13, 584), Fogg 12. Reprod., 18, Pl. 1. [1192]

> "For expression of the essential character of mountain scenery, we shall find it hard to match some of R.'s Alpine drawings in the work of any other painter. These are usually more or less abstract in colour, often on tinted paper untouched in many places, but they are wonderfully convincing in expression of space, and unequalled in subtlety of drawing of distant mountain peaks. One of the finest is the drawing called 'Dawn at Neuchâtel,' done with simple washes on tinted paper: we pass in successive planes from lake foreground, suggested with slightest possible touches, under broad level fields of low stratus clouds, to dark wooded shore and low mountain ranges beyond, and finally to snow-covered peaks, brought out sharply and clearly by the light of the morning sun in the extreme distance, miles and miles away."—*Catal. of Fogg Museum Exhibition.*

Dawn on the morning of Lady Trevelyan's death (1866); w. c. ($5\frac{1}{2} \times 8\frac{1}{2}$). Mrs. W. H. Churchill. [1193]

La Halle (1835); pencil ($9\frac{1}{2} \times 6\frac{1}{2}$). Brantwood. Exh.—Coniston 17, M. 11. [1194]

The same subject, redrawn (1835); pen ($9\frac{1}{2} \times 6\frac{1}{2}$). Brantwood. Exh.—Coniston 18, M. 12. [1195]

> "The pen copy of the preceding, made on his return home. Of the drawings dated 1835, those in pencil are the original sketches; the pen drawings, much inferior in spirit, were done afterwards to illustrate a poetical tour-book."—*Manchester Catal.*

Lady Trevelyan's Grave (1866); pen and ink ($5\frac{1}{2} \times 8\frac{1}{2}$). Mrs. W. H. Churchill. [1196]

Sketch on the shore of the Lake, with trees. Oxford. Formerly Rud. 277, 21, 289. [1197]

Sketch of Lake with mountains, and in foreground Lady Trevelyan's Grave (1866); pen and wash ($8\frac{3}{8} \times 11\frac{3}{8}$). Miss Trevelyan. Reprod., 37, Pl. 11. [1198]

Tower of Old Church (1866); pencil ($6\frac{1}{2} \times 4\frac{1}{2}$). Brantwood. Exh.—Coniston (1906), R.W.S. 424. [1199]

View; w. c. W. Wallis. Exh.—M. 334. [1200]

,, (1859); w. c. Exh.—Coniston 123. [1201]

,, from the North (1866). Exh.—Coniston 158. [1202]

> "Old Neuchâtel. Seen from the North. Rough as it is, this outline gives the lovely proportion of the old castle, now utterly lost. Sketched in 1866 or earlier. J. R., Brantwood, 1873."

Newark Castle (1837); pencil and b. c. ($12\frac{1}{2} \times 9$). Brantwood. Exh.—F.A.S. (1878) 24 *d* (13, 506), Coniston (1906), R.W.S. 99. Ref. to, 35, 623. [1203]

Nice (1840); pencil and tint on grey ($13\frac{1}{2} \times 18\frac{1}{2}$). J. R. Barlow. Exh.—R.W.S. 146, F.A.S. 26. Reprod., 1, Pl. 14. [1204]

Nidau (1859). Exh.—Coniston 126. [1205]

Nocera (May 1, 1874); pencil and b. c. on grey ($7 \times 10\frac{1}{2}$). South London Art Gallery. [1206]

J Ruskin

Andre & Sleigh, Sc

Naples: Castel del Uovo

(1841)

From the drawing in the possession of E. T. Cook, Esq.

Two Oak Sprays

From drawings in the possession of Hon. G. Brett and R. W. Hanson, Esq.

Nocera (1874); "White mists cutting off the level of the land in direction of Nocera, April 21st"; b. and w. (7 × 4). M. A. Bowness. [1207]

Normandy: View on the Coast (1847); sepia (11 × 18). Miss Harrison. [1208]

Norman Doorway; ref. to, 35, 385, 611. [1209]

Norwood: Evening (1865). C. E. Norton. Exh.—Boston 88. [1210]

Nuremberg :—

Details of roofs (1859); pen (9¾ × 6½). R. Peacock. Exh.—R.W.S. 260. [1211]

Moat (1859); pen (12¼ × 16). Mrs. Cunliffe. Exh.—R.W.S. 45. Engraved by Le Keux, Pl. 76. [1212]

Moat and Bridge; pen and pencil (13 × 18). Indiana University. [1213]

View (1859); pen and pencil (13½ × 18½). Mrs. Mackay. [1214]

,, (1859); pen and pencil (8 × 11). W. Wallis. [1215]

Oak, studies of :—

Buds (1878); w. c. (8⅛ × 10¼). Harvard College. Exh.—Boston 104, Fogg 35. [1216]

Dry Leaves (1879); w. c. (9 × 7¼). Ruskin Museum, Sheffield (30, 175, 239, 313). Prout and Hunt, 112 (14, 436). Exh.—Boston 105. Reprod., 14, Pl. 22. [1217]

Dry Leaves (1879); w. c. (7 × 7½). Mrs. Mackay. Exh.—Boston 106. [1218]

"*The Dryad's Crown*"; w. c. F. A. White. Exh.—Somme 20 (19, 272), M. 64, F.A.S. 170. Engraved by Armytage, 7, Pl. 53. Ref. to, 19, 253, 21, 292 (No. 285). [1219]

"*The Dryad's Toil*": Spray in winter, seen in front; w. c. (10½ × 7½). Oxford, Ed. 266, 21, 98, 291. Engraved by Armytage, 7, Pl. 51. See 15, xxiii. *n.* [1220]

The same subject, studied more deliberately. Once at Sheffield, 30, 175 (No. 28). [1221]

"*The Dryad's Waywardness*": Spray in winter, seen in profile; w. c. (13 × 8½). Oxford, Ed. 265, 21, 98, 291. Engraved by Cuff, 7, Pl. 59. [1222]

Another study of the same; w. c. on grey (8¾ × 11¾). A. Wedderburn. [1223]

Leaves, outline of, touched with colour (3¼ × 3¼). Oxford, Ed. 253, 21, 63, 97, 292. [1224]

,, withered (1867); w. c. (5 × 8⅛). M. H. Spielmann. Exh.—R.W.S. 382, M. 78. Reprod., 38, Pl. 5. [1225]

,, w. c. (5 × 7). A. Fleming. Exh.—M. 68. [1226]

,, Spiral Growth in Outer Sprays; w. c. (9 × 6½). Oxford, Rud. 286, 21, 233. [1227]

Shoot (signed J. R., 1879); w. c. (7⅛ × 5). R. Hanson. Exh.—R.W.S. 361, M. 61. Reprod., 38, Pl. 12. [1228]

,, Another view of the same (1879); w. c. (7⅛ × 5). Hon. G. Brett. Exh.—R.W.S. 16, M. 65. Reprod., 38, Pl. 12. [1229]

Photographs of these two drawings were placed on sale, 37, 712.

Twigs, Studies; w. c. (6¼ × 1¾, 6 × 1). Part of foregoing. Oxford, W.S. ii. 31, 21, 290. [1230, 1231]

See also Cima.

Oakham Castle, Window in. Reprod., 12, Pl. 2. [1232]

Ochils from Stirling (1838); pencil and b. c. (6⅜ × 9⅞). B. B. Macgeorge. [1233]

Olive: under surface of dried, gathered at Verona; w. c. (14 × 11). Oxford, Ed. 10; 21, 59, 76, 110, 22, 380. [1234]

Olive Spray; pencil (11½ × 6½). Tate Gallery, No. 2726 (presented by Claude Phillips). Exh.—F.A.S. 151. [1235]

Orchis: "Purple Wreathwort" (1876); b. and w. Mrs. Cunliffe. Formerly at Oxford, Rud. 235, 21, 286. Engraved by G. Allen, 25, Pl. 23. Ref. to, 15, 480, 25, lvi., 341, 546, 28, 630. [1236]

,, study of; wash on grey (11 × 6). Mrs. Mackay. Another study for the engraved plate. [1237]

,, study of (1858), ref. to, 35, 346. [1238]

ORVIETO :—

Badia, in Valley (May 31, 1872); w. c. (8 × 4½). Oxford, Ref. 134. [1239]

,, a capital enlarged from same; pencil (8 × 4). Oxford, Ref. 134. [1240]

Cyclopean Architecture at. Brantwood. Reprod., 23, Fig. 3. Ref. to, 23, 100, 101. [1241]

Teatro Vecchio, N. side (1872); pencil (5¼ × 8½). Oxford, Ref. 134. [1242]

View; pencil (5 × 8½). Mrs. A. Holland. Exh.—R.W.S. 93, F.A.S. 214. [1243]

OXFORD :—

Christ Church; w. c. (10 × 13). F. R. Hall. Reprod. in colour, 35, Pl. 9, lxxviii. [1244]

Distant View; pencil and b. c. (9⅓ × 14). F. R. Hall. [1245]

His rooms at Christ Church (1838); pencil (10¼ × 6¾). Brantwood. Exh.—Coniston 35. [1246]

Lodgings in 90 High Street (1838); pencil and b. c. (10¼ × 7). Mrs. Menzies Jones. Exh.—Coniston 42, R.W.S. 299, F.A.S. 14. Reprod., 35, Pl. 11. [1247]

Magdalen College (1836); pencil (14⅜ × 10⅛). B. B. Macgeorge. [1248]

Merton College (1838); pencil and b. c. on buff (17½ × 10½). R. A. Hadfield. Exh.—F.A.S. 12. [1249]

,, (July 1848); ref. to, 8, 127 *n.* [1250]

Museum :—

Four designs for Windows with balconies. Miss Acland. One, reprod., 16, Pl. 12. [1251-1254]

Design for Window; pencil and w. c. (13 × 11). J. T. Middlemore. Exh.—F.A.S. 67. [1255]

Three upright, and three oblong, designs for Windows. Miss Acland. One, reprod., 16, Pl. 11. [1256-1261]

Design for Window; w. c. (9⅞ × 6⅜). Theodore Dyke Acland. [1262]

St. Mary's Tower and All Souls College (1836); pencil (14½ × 10½). Mrs. Morse. Exh.—R.W.S. 318, M. 46. [1263]

In 1880 R. signed the drawing, and dated it "1835."

"Sketch with my pupils afield" and another (1872); pencil (5 × 8, 4¾ × 6½). H. T. Ellis. Exh.—R.W.S. 422, M. 405, F.A.S. 92. [1264, 1265]

View (1832); ref. to, 35, 622. [1266]

,, pencil (8¼ × 13¾). F. R. Hall. [1267]

,, w. c. (9 × 8½). F. R. Hall. [1268]

Oxalis. See Wood Sorrel.

"Oysters" (1868); w. c. (5½ × 8). Brantwood. Exh.—R.W.S. 380, M. 66, F.A.S. 163. [1269]

In microscopic writing at the side of the drawing is the legend: "Little pearl oysters magnified. J. Ruskin, aged 49. Waste paper."

PADUA :—

Eremitani: Architectural details; reprod., 8, Pl. 7, fig. 3. Ref. to, 8, 88, 129. [1270]

Palazzo della Ragione and Market Place; pencil and wash (13½ × 19). Oxford, Ref. 87. [1271]

S. Antonio; w. c. (5½ × 4, with foliage in pen and colour on the other side). Brantwood. Exh.—Coniston (1906), R.W.S. 151. [1272]

PALERMO :—

Five Pages from a Sketch-book, studies of mouldings and capitals (1874); pencil ($7 \times 4\frac{1}{2}$ each). Oxford, Ref. 172. [1273]

S. Giovanni Eremita (April 24, 1874); pencil ($9\frac{1}{2} \times 6\frac{1}{2}$). Brantwood. Exh.—R.W.S. 49. [1274]

Tomb of Frederick II., in the Cathedral (1874); w. c. ($19\frac{1}{2} \times 13$). Oxford, Ref. 84. Reprod., 23, Pl. 16. Ref., 22, 409, 23, 189, 33, 476–477. [1275]

Study of Lions from the foregoing. Two drawings, w. c. ($5 \times 7\frac{1}{2}$ each). Oxford, W.S. i. 49. [1276, 1277]

Parma, view from; *see* Apennines (Lombard).

Parsley: leaf contour. Once at Oxford, 21, 233 (No. 282). [1278]

Partridge: Study of Plumage (1867); w. c. ($9 \times 15\frac{1}{2}$). Oxford, Rud. 178, 21, 226, 253. Reprod., 21, Pl. 38. Ref. to, 19, xxiii., 36, 524–525. [1279]

Pavia: courtyard (July 15, 1846); pen and wash ($8\frac{3}{4} \times 6\frac{1}{4}$). H. S. Severn. Exh.—M. 244. [1280]

"Pen with blue and brown wash, developing the monochrome style of Turner's *Liber Studiorum* into R.'s outlined colour of his middle period."—*Manchester Catal.*

Peacock. *See* Feathers.

Pelican, Head of (Pelecanus Crispus); pencil and white on grey ($6\frac{1}{2} \times 9$). Exh.—R.W.S. 60, M. 413, F.A.S. 119. Reprod., 25, Pl. 4. [1281]

„ Skull of; pencil ($6\frac{1}{2} \times 9$). Exh.—R.W.S. 60, M. 413, F.A.S. 119. [1282]

"R.'s attacks on anatomy in the service of art have been much misinterpreted. He objected to anatomical studies by art-students, who, he thought, should be taught to observe the living form with its beauty and expression; but for other purposes he himself would study the structure, as in this instance and many others."—*Manchester Catal.*

Peach blossom; w. c. ($8 \times 6\frac{1}{2}$). W. Ward. [1283]

Perspective Studies:—

Paper Crowns (1873); w. c. ($6 \times 7\frac{1}{4}$, $7 \times 7\frac{1}{2}$). Oxford, W.S. ii. 26. Ref. to, 23, xx. [1284, 1285]

Table and Marble Slab; w. c. ($5\frac{3}{4} \times 7\frac{1}{2}$, 6×6). Oxford, Ed. 215. [1286, 1287]

Three Cups; w. c. ($6\frac{1}{4} \times 7\frac{3}{4}$, $6\frac{1}{4} \times 7\frac{3}{4}$, $5\frac{1}{2} \times 6\frac{1}{4}$). Oxford, Ed. 214. [1288–1290]

Various Diagrams, see "Convergence of Perpendiculars" (1) and *El. of Persp.* (15), *passim.*

Perugia: architectural details. *See* Assisi.

Peterborough Cathedral:—

View (1837); pencil ($11\frac{3}{4} \times 9\frac{1}{2}$). Miss Argles. Exh.—F.A.S. (1878) 24 *a* (13, 506), R.W.S. 67. [1291]

West Front. Mrs. Rawnsley. Exh.—F.A.S., unnumbered. [1292]

Pheasant (1867); w. c. (13×20). South Kensington Museum. Exh.—R.W.S. 225. M. 185, F.A.S. 90. Ref. to, 19, xxiii. [1293]

„ (1867); w. c. ($8\frac{1}{2} \times 14\frac{1}{2}$). Brantwood. Exh.—R.W.S. 22. Ref. to, 19, xxiii. [1294]

„ w. c. (7×14). W. Ward. [1295]

For R.'s studies of pheasants generally, see 34, 670.

Phillyrea: Growing Shoot seen in profile; w. c. ($3\frac{1}{4} \times 7$). Oxford, Ed. 267. Engraved by G. Allen, 20, Pl. 13. [1296]

Picquigny (1880); w. c. ($4\frac{1}{2} \times 6\frac{1}{2}$). R. G. Smith. Exh.—R.W.S. 401, F.A.S. 30. [1297]

Sketched in company with Mr. Brabazon: see 33, xxiv.

Pilatus, Mount, Lucerne :—
(1) Pencil and sepia ($8\frac{1}{2} \times 4$). T. F. Taylor. [1298]
(2) Pencil ($5\frac{1}{2} \times 9$). A. E. Cropper. Reprod., **38**, Pl. 13. [1299]
(3) 1846. Brantwood. Reprod., **38**, Pl. 13. [1300]
See also Sky.

Pillars, studies of, illustrating conditions of light and shade. Engraved by Le Keux, **6**, Pl. 25. [1301]

Pine Forest, Mont Cenis (1854); lamp-black (12×18). Oxford, Ed. 275. Exh.—F.A.S. (1878) 27 (**13**, 510). Reprod., **21**, Pl. 34. Ref. to, **22**, 35 *n.*, **35**, 637. [1302]

Pine: Strength of Old. Engraved by Le Keux, **5**, Pl. 3. [1303]

Pisa :—
Arno at (Sept. 28, 1882); pencil ($4\frac{1}{2} \times 7\frac{1}{2}$). Brantwood. Exh.—Coniston (1903) 62. [1304]
Baptistery :—
Detail of a Panel of the Font: real size; w. c. ($13 \times 11\frac{1}{2}$). Exh.—L.C.C. [1305]
Study of a panel of the Font; w. c. ($11\frac{1}{2} \times 20$). Oxford, Ref. 100, **21**, 36. Reprod., **23**, Pl. 4. Ref. **23**, 16. [1306]
Study of a Head from a Panel; w. c. ($5\frac{3}{4} \times 8\frac{1}{4}$). Oxford, Ref. 99, **21**, 35, 147-148 (No. 26). Reprod., **21**, Pl. 37. [1307]
Sculpture on the door (1882); pencil ($5 \times 4\frac{3}{4}$). Brantwood. Exh.—R.W.S. 36. See **33**, xliii. [1308]
Campo Santo. Three detailed sketches from tombs on the pavement. Among various "Examples of Flat Sculpture from Pisa and Florence," once at Oxford: see **21**, 273 (No. 80). [1309-1311]
Campo Santo frescoes (1845, **35**, 354): outline from "Job" (1845). Exh.—F.A.S. (1878) 25 *a* (**13**, 508). Ref. to, **4**, 350, **35**, 354. [1312]
,, "Ranieri" (1845). Ref. to, **35**, 355. [1313]
,, "Triumph of Death," details (1845). Ref. to, **35**, 355. [1314]
,, *See also* Gozzoli.
Cathedral :—
Apse (1872); w. c. ($18 \times 12\frac{1}{2}$). Oxford, Ref. 76 (**21**, 33). Exh.—R.W.S. (1874) 105, F.A.S. (1878), 60 (**13**, 528). Reprod., **23**, Pl. 3. Ref. to, **23**, 16, **27**, 304. [1315]
Square panelling. Etched, **8**, Pl. 12, fig. 7 (**8**, 111, 145). [1316]
Main Street: fast sketch on afternoon walk (1882). A. R. Ballantine. Exh.—F.A.S., unnumbered. [1317]
Palazzo Gambacorti (1845); w. c. on grey (18×13). Brantwood. Exh.—R.W.S. 54, F.A.S. 76 (wrongly described in those Catalogues as "Venetian Palace"). [1318]
S. Maria della Spina :—
General view (Nov. 1840); pencil and b. c. (13×19). R. A. Hadfield. Exh.—R.W.S. 187, F.A.S. 13. Reprod., **4**, Pl. 4. Ref. to, **35**, 268. [1319]
Part of the Church (1845); w. c. ($20 \times 14\frac{3}{4}$). Ruskin Museum, Sheffield (**30**, 210). Once at Oxford, **21**, 33. Exh.—Coniston **177**, M. 245. Reprod., **27**, Pl. 7. Ref. to, **27**, 349, **28**, 408. [1320]

"His most elaborate study, one among many, of this favourite jewel of architecture, before the 'restoration' which he witnessed with bitterness and regret. In the Ruskin Museum at Coniston is one of the marble pillars, quite sound, which he acquired and brought away, after it had been torn down with others and thrown aside to make place for the modern masons' work. This drawing was given by him to his father, who signed it."—*Manchester Catal.*

Mount Pilatus

(1835)

From the drawing in the possession of A. E. Cropper, Esq.

Ruskin

Andre & Sleigh, Sc.

Mount Pilatus

(1846)

Spandril in, before restoration (1872). One of various "Examples of Flat Sculpture from Pisa and Florence." Once at Oxford, see 21, 273 (No. 80). Ref. to, 27, 315. [1321]

Spandril (1882); w. c. ($6\frac{3}{4} \times 9$). Brantwood. Exh.—R.W.S. 125. [1322]

Studies of a Palace at (1872); w. c. ($6\frac{1}{2} \times 8$, 8×10). Oxford, Ed. 86, 21, 82, 149 (No. 28). The upper one, reprod., 21, Pl. 39. [1323, 1324]

Study of Pisan Gothic; w. c. ($6\frac{1}{2} \times 5\frac{1}{2}$). Oxford, Ed. 89, 21, 83. [1325]

Two Sketches (1882); w. c. ($5 \times 7\frac{1}{2}$ each). Brantwood. Exh. — R.W.S. 69, Coniston (1906). [1326, 1327]

View; w. c. on grey ($6\frac{1}{4} \times 9$). Miss E. Cole. Exh.—F.A.S. 204. [1328]

The Walls (1882); w. c. (5×7). Brantwood. Exh.—R.W.S. 36. [1329]

Pisano, Giovanni: sketch of Eagle by, at Pisa; w. c. ($6\frac{3}{4} \times 9\frac{3}{4}$). Oxford, Ed. 163 (21, 89, 135-136). Ref. to, 20, 234, 22, 230. [1330]

Pistoja :—

Font, sculpture on (1874); ref. to, 37, 141. [1331]

Moulding on pulpit, S. Andrea. Etched, 8, Pl. 12, fig. 4 (8, 200). [1332]

S. Pietro. *See* Wall Veil Decoration.

Twelfth cent. sculpture. Two sketches (1882); w. c. ($4\frac{1}{2} \times 5$ each). Brantwood. Exh.—R.W.S. 5. [1333, 1334]

View; sepia ($9\frac{1}{2} \times 6$). J. Morris (given to him by R. for work in connexion with the Coniston Institute). [1335]

Plane Leaves; wash (6×8). Oxford, Ed. 254, 21, 97. Reprod., 21, Pl. 32. [1336]

Plans of Piers. Engraved, 9, Pl. 2 (for particulars and refs., see 9, xv.). [1337]

Plantain Leaf; b. and w. ($2\frac{1}{2} \times 2\frac{1}{2}$). Oxford, W.S. ii. 14. [1338]

Plum, study of (1881); w. c. ($3\frac{1}{2} \times 3\frac{1}{2}$). G. R. Roxburgh. [1339]

Pompeii (1841); pencil and b. c. (13×18). Brantwood. Exh.—R.W.S. 257. [1340]

Porcelain, Danish, study of; w. c. ($7\frac{1}{4} \times 10$). Oxford, Rud. 62, 21, 184. [1341]

Porcelain, Japanese, study of; w. c. ($10 \times 7\frac{1}{4}$). Oxford, Rud. 61, 21, 183, 249. [1342]

PORTRAITS :—

Agnew, Miss Joan (Mrs. Arthur Severn). Rapid brush sketch. Brantwood. Exh.—M. 418. [1343]

Armstrong, Miss Lily (Mrs. Kevill Davies); pencil and w. c. ($12\frac{1}{2} \times 9\frac{1}{4}$). Mrs. K. Davies. Exh.—R.W.S. 62. Sold at Christie's, Jan. 26, 1901, later for 45 gs. [1344]

,, A portrait; pencil and w. c. ($20 \times 12\frac{1}{2}$). Sold at Christie's, 1901, 55 gs. [1345]

Hilliard, Miss Constance (Mrs. W. H. Churchill). Signed, "Connie in 1872. J. Ruskin"; pencil ($13 \times 16\frac{1}{2}$). Mrs. Churchill. Ex.—R.W.S. 200. [1346]

Himself: Sketches sent to C. E. Norton; pencil. Ref. to, 36, 521, 37, 92. One (in the possession of Richard Norton) exh. Fogg 15. [1347]

,, (1861); w. c. Brantwood. Exh.—R.W.S. 404, M. 363. Reprod. in colours (the size of the original), 17, Frontisp. Ref. to, 17, cxiv.-cxv. [1348]

La Touche, Miss Rose (1874); pencil (17×11). Brantwood. Exh.—M. 338, F.A.S. 29. Reprod., 35, Pl. C. [1349]

,, (1874); pencil. P. La Touche. Reprod. in *Letters of a Noble Woman* (see above, p. 189). [1350]

,, Mrs. Bishop has some other sketches in w. c. [1351]

Posy Ring; w. c. Oxford, unframed. [1352]

Prato Cathedral: architectural detail. Etched, 8, Pl. 4 figs. 4, 5. [1353]

Prawn's Rostrum, enlarged (1869); pencil (15½ × 7). Oxford, Ed. 198, **21**, 92, 136. Ref. to, **36**, 598. [1354]

Primrose, studies of:—
Study; w. c. (7¾ × 6). Birmingham Art Gallery. Exh.—F.A.S. 60. [1355]
Enlarged outline (17½ × 10). Oxford, W.S. ii. 7. [1356]
Enlarged Leaf; w. c. (13½ × 5¾). Oxford, Rud. 289. [1357]

Prout, Samuel, copies of (1834, **22**, 368, 369 *n.*):—
Brussels, Hotel de Ville; ref. to, **35**, 81. See above, p. 236. [1358]
Copy from, reduced to miniature scale. Exh.—Coniston 10. [1359]
Louvain; w. c. (1835–36). Brantwood. Exh.—Coniston 9, M. 29. [1360]

Quartz:—
Study of Quartz Rock Weathered; w. c. (4¼ × 8½). Oxford, Ed. 277. [1361]
Study of Gold-bearing Quartz (1874–75); w. c. (12 × 9). Oxford, Ed. 282, **21**, 100 *n.* [1362]

Raphael, Madonna of the Tribune: Study from the background (1845); w. c. (14¼ × 9). Oxford, Ed. 269, **21**, 99, 144. Engraved by Armytage, **5**, Pl. 11 ("Latest Purism"). Ref. to, **22**, 64. [1363]

Rattlesnake from life: Profile and full face; w. c. W. Ward. Once at Oxford, see **21**, 90 (No. 173), **22**, 200. Reprod., **26**, Pl. 19. Ref. to, **26**, 302, 331. [1364]

Reichenbach, Bridge on 6th Fall (1835); pencil and b. c. on buff (11 × 7). A. E. Cropper. Reprod., **38**, Pl. 14. [1365]

Rembrandt, Supper at Emmaus, sketch from (1833); ref. to, **15**, 419 *n.*, **35**, 84, 85. [1366]

Reu, Church (near Abbeville) ("six hours' work, 1868"); pencil (11 × 13). Brantwood. Exh.—Coniston 68, R.W.S. 175. [1367]

Reuss, On the, near Altdorf (1835); pen (6½ × 9½). T. F. Taylor. Exh.—M. 10. [1368] *See also* Lucerne.

Rhaidyr Dhu (1832); ref. to, **1**, xxxii. [1369]

Rheims Cathedral (Aug. 15, 1832); pencil (7½ × 4½). Brantwood. Exh.—R.W.S. 70. [1370]

Rheinfelden:—
Bridge (1858); pen and w. c. (6½ × 12¾). Hon. G. Beckett. Exh.—R.W.S. 304, M. 361. Reprod., **7**, Pl. B. [1371]
Bridge (1858); pen and wash (5 × 7½). Engraved by Le Keux, **7**, Pl. 83. Ref. to, **35**, 493. [1372]
Bridge; pen and pencil (20½ × 11). W. Ward. [1373]
"Peace" (May 18, 1858); pencil and b. c. (14¼ × 20¼). Oxford, Ref. 93. Engraved by Le Keux, **7**, Pl. 84. Ref., **7**, xxix., xxx. [1374]
Two Vignettes (1853); w. c. Ref. to, **35**, 494. [1375, 1376]
View (1858); pen and colour (5½ × 19½). A. Harris. Exh.—R.W.S. 326. [1377]

Inscribed: "I never did, nor shall do better. I think its violet carmine has faded. J. Ruskin, Brantwood, 1879."

View; pen. C. E. Norton. In W. G. C.'s Catalogue. [1378]
View; w. c. (5 × 8). A copy of this was made by Miss Harrison. [1379]
View (1858); w. c. (4½ × 9). T. V. Dietschy, Grand Hotel des Salines. [1380]

Rhone Valley and Bernese Alps from the ascent of the Tête Noire (1835); pen (6½ × 9½). British Museum. [1381]

J. Ruskin

In the Tyrol in the Old Time

Vaus & Crampton, Sc.

Bridge on 6th Fall of the Reichenbach

From drawings in the possession of A. E. Cropper, Esq.

Richmond Hill, Surrey (1832); ref. to, 35, 622. [1382]

RICHMOND, Yorkshire:—

Castle (July 1838); pencil ($14 \times 10\frac{5}{8}$). B. B. Macgeorge. [1383]

Market Place (1838); pen and w. on buff ($9\frac{1}{2} \times 12\frac{3}{8}$). B. B. Macgeorge. Exh.—M. 41. [1384]

View (1838); pencil ($7 \times 9\frac{1}{2}$). Brantwood. Exh.—Coniston 41, M. 42. [1385]

"Showing, like the 'Rydal,' greater freedom learnt from the drawing-master, but less of his own feeling for searching outline and decorative effect."—*Coniston Catal.*

Rigi (1835); pencil ($7\frac{1}{4} \times 10\frac{5}{8}$). B. B. Macgeorge. Ref. to, 7, xxxi. [1386]

Rochers des Fys; pencil and tint ($4\frac{1}{2} \times 6\frac{1}{2}$). Mrs. Victor Blagden. Exh.—R.W.S. 307, F.A.S. 118. [1387]

Rock Veins under contraction; reprod., 26, Pl. 6. [1388]

Rocks: study of (1868); w. c. ($7 \times 10\frac{1}{2}$). H. Baldwin. Exh.—F.A.S. 47. [1389]

ROME:—

Aqueducts of the Campagna (1841); pencil and tint (13×18). Brantwood. Ref. to, 35, 276. [1390]

Aventine (1841); pen, pencil, and tint ($13\frac{1}{2} \times 18$). Brantwood. Exh.—F.A.S. (1879) 104 *a* (14, 406, 435), R.W.S. 144. Reprod., 1, lvii., 454, Pl. 19. Ref. to, 35, 276. [1391]

Capitol, from the Forum (1841); pen, pencil, and b. c. ($13 \times 18\frac{1}{2}$). Oxford, Ref. 88. Ref. to, 35, 276. [1392]

Cloisters of St. John Lateran (1872 or 1874); w. c. ($9\frac{1}{2} \times 12$). D. W. Freshfield. Exh.—R.W.S. 357, F.A.S. 50. Reprod., 37, Pl. 6. [1393]

,, pencil ($6\frac{1}{2} \times 4\frac{1}{2}$). W. G. Collingwood. [1394]

Colosseum: Three Studies (1872); pencil ($8\frac{1}{2} \times 3$), pen and wash ($8\frac{1}{2} \times 5\frac{1}{2}$), w. c. ($8\frac{1}{2} \times 4\frac{3}{4}$). Oxford, Rud. 101, 21, 149 (No. 29), 198 *n.* [1395]

Fountain of Trevi (1841); pencil and tint ($13\frac{1}{4} \times 19$). Brantwood. Exh.—R.W.S. 25. Reprod., 35, Pl. 13. [1396]

Fountain (1841); pencil and tint ($18 \times 13\frac{1}{2}$). Brantwood. Exh.—R.W.S. 11. [1397]

Piazza S. Maria del Pianto (1841); pencil and tint ($13\frac{1}{2} \times 18$). Brantwood. Exh.—R.W.S. 129, M. 53, F.A.S. 24. Reprod., 1, Pl. 15. The scene described, 1, lvii.; the drawing ref. to, 35, 276. [1398]

Quattro Fontane (1841); pencil and tint (19×13). Mrs. Cunliffe. Exh.—Coniston 45, R.W.S. 108, M. 36. [1399]

Sistine Chapel, a panel in; w. c. (13×13). M. Tomkinson. Exh.—Alpine Club (1907) 95. [1400]

Street in, with Religious Procession (1841); $12\frac{1}{2} \times 18$. Original not traceable; a copy by Miss Harrison is in her possession. [1401]

Temple of Saturn and Colosseum from the Capitol (1872 or 1874); w. c. ($11 \times 15\frac{1}{2}$). Mrs. Rutson. Exh.—R.W.S. 364, F.A.S. 57. Reprod., 37. Pl. 5. [1402]

Via Sistina (1841); pencil and b. c. ($13\frac{1}{2} \times 18$). Mrs. Farrer. Ref. to, 35, 277. [1403]

View (1841); pencil and wash (13×18). Original not traceable; a copy made by Miss Harrison is in her possession. [1404]

Roofs:—

Study of Roofs; pen and wash ($6 \times 10\frac{1}{4}$). W. Clough. Exh.—M. 370. [1405]

Roof, with sculptured cornice; w. c. ($4\frac{1}{2} \times 6\frac{1}{2}$). London County Council School of Art. [1406]

Roof and spire, with notes; w. c. Coniston Museum. [1407]

Roofs and Trees; pen and sepia ($10\frac{1}{4} \times 4\frac{3}{4}$). Prof. Stephenson. Reprod., 38, Pl. 4. [1408]

Root and Blossom; w. c. Mrs. Peatling. Exh.—F.A.S., unnumbered. [1409]

Rose, studies of:—

First Shoots of Wild Rose in Spring; lamp-black ($8\frac{1}{2} \times 5$). Oxford, Ed. 263. [1410]

Rose Bud. Mrs. Cunliffe. [1411]

Rose Leaves; pencil ($12\frac{1}{2} \times 11$). W. Ward. [1412]

Rose Spray; pencil (12×10). W. Ward. [1413]

Sketch of Wild Rose; w. c. (10×16). Oxford, Rud. 238, **21**, 230, 249. Reprod., 21, Pl. 46. Ref. to, **37**, 167. [1414]

Wild Rose running in a cleft of Derbyshire limestone; w. c. ($7\frac{1}{2} \times 8\frac{1}{3}$). Oxford, Rud. 133, **21**, 210. [1415]

Rosenlaui (1835); pencil. Brantwood. [1416]

Roslin:—

Chapel (1838); pencil and b. c. on buff (20×14). A. Wedderburn. Reprod., **38**, Pl. 15. [1417]

Entrance Porch (1838); pencil ($13\frac{1}{2} \times 9\frac{1}{2}$). Brantwood. Exh.—F.A.S. (1878) 24 *e* (**13**, 506). [1418]

Interior, with 'Prentice Pillar (1838); pencil ($13\frac{1}{2} \times 9\frac{3}{4}$). Brantwood. Exh.—F.A.S. (1878) 24 *f* (**13**, 506). R.W.S. 266, F.A.S. 27. Reprod., **35**, Pl. 10. Ref. to, **35**, 612, 623. [1419]

Rothhorn: Sunset (1845); w. c. (4×7). T. F. Taylor. Exh.—M. 238. [1420]

R.'s note on it is: "Rothhorn and Arête Blanche, from approach to Sesto Calende; October 21st, '45."

Rouen:—

Cathedral:—

Entrance to North Transept; w. c. ($11\frac{1}{2} \times 7\frac{1}{2}$). Brantwood. Exh.—R.W.S. 32. [1421]

Inscribed by R.: "Meant to have been a good drawing; abandoned after the first sitting; too much to do in the house on right."

Entrance to South Transept (1868); w. c. (19×12). T. W. Jackson. Reprod., **35**, Pl. 25. [1422]

See **35**, lxxx. for note on another drawing of this subject wrongly ascribed to Ruskin.

North Door: bas-reliefs (1849); ref., **12**, 426:—

(1) Four pencil sketches (4×5 each). Oxford, Rud. 42, **21**, 178. [1423–1426]

(2) One of them etched in **8**, Pl. 14 (**8**, 216, 217). [1427]

N.W. Door: details (1882); wash ($10\frac{1}{2} \times 6$). Two drawings. F. Randal. [1428, 1429]

Sculpture on the Door; w. c. (12×7). Oxford, Ref. 147. [1430]

Tower and old houses (1835); pencil and b. c. on grey (14×10). H. T. Butler. Exh.—R.W.S. 182, M. 23, F.A.S. 23. Reprod., **2**, Pl. 20. [1431]

"An example of decisive handling of the soft pencil and decorative employment of lines and dots."—*Manchester Catal.* See also **2**, xl.

Tour de Beurre and old House (1835); pencil ($9\frac{1}{2} \times 5$). Exh.—R.W.S. 283. Reprod., **2**, Pl. 18. See **14**, 353 *n.* [1432]

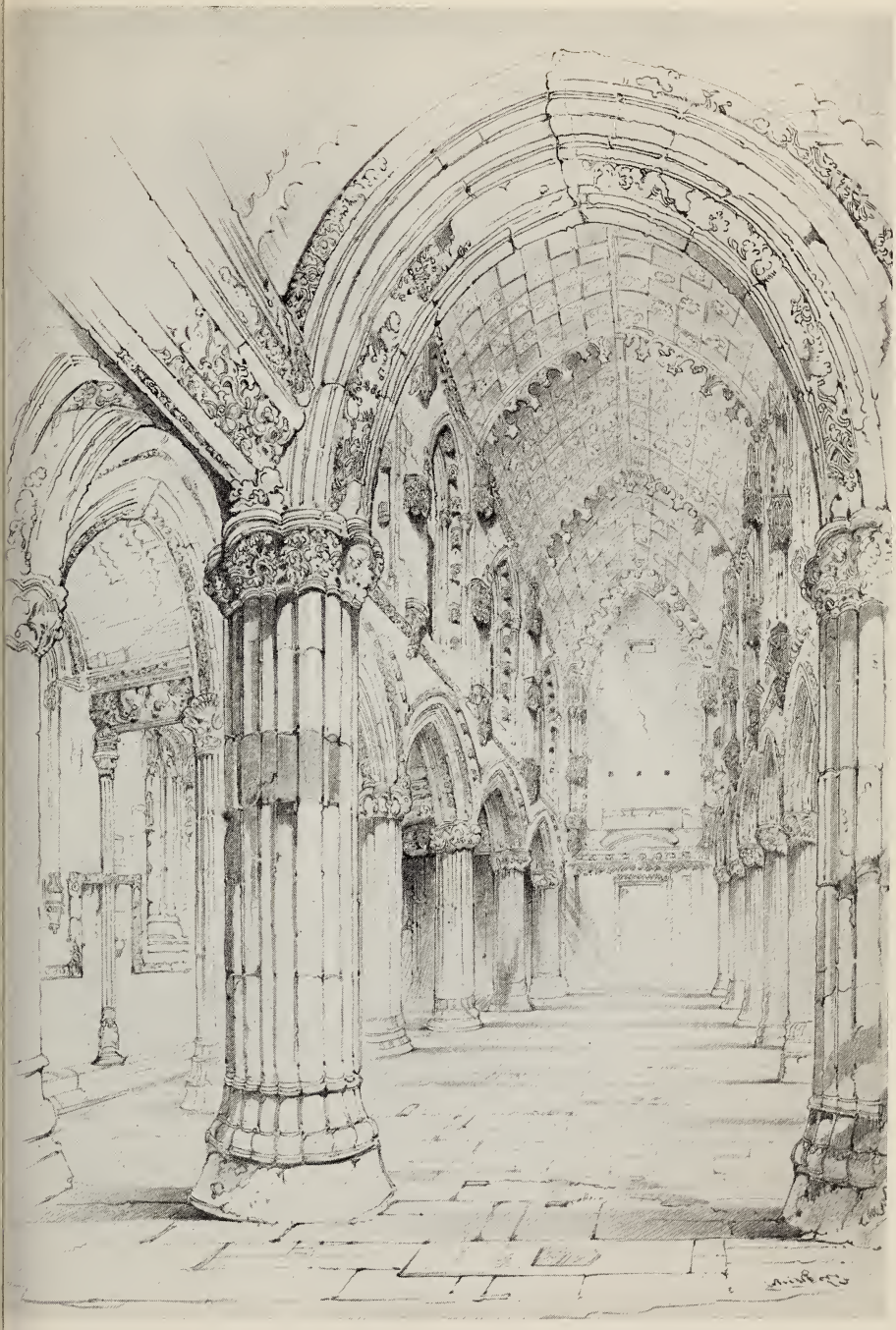
Various architectural details, etched in **8**, Pls. 1, 3, 4, 7, 10 (see Index to the Plates, **8**, xv.–xvii.). See also **12**, 426. [1433]

Hotel Bourgtheroulde, Window. Woodcut, **12**, Pl. 10. [1434]

St. Maclou:—

Porch: sculpture of the Inferno (1848); lamp-black ($5\frac{1}{4} \times 2$). Brantwood. Exh.—R.W.S. 277, F.A.S. 177. Etched by Cruikshank, **34**, Pl. 4. (For R.'s inscription, see **34**, 566.) [1435]

View; pencil ($8\frac{1}{2} \times 5\frac{1}{2}$). Brantwood. Exh.—R.W.S. 147. [1436]



Ruskin

Vaus & Crampton, Sc

Roslin Chapel

1838

From the drawing in the possession of A. Wedderburn, Esq.

Seine: perspective of river and its islands (1830); w. c. ($11\frac{1}{4} \times 17\frac{1}{2}$). Miss Hilliard. Exh.—Coniston (1903) 82, M. 387. [1437]

Street scene (1835); pen ($13\frac{1}{4} \times 9$). J. R. Holliday. Exh.—F.A.S. 5. [1438]

Rubens: studies from:—

Return from Field Labour, in Pitti. Study of, sepia ($14 \times 19\frac{1}{2}$). Oxford, W.S. ii. 50 (21, 305). [1439]

Sunset in "Tournament," Louvre, No. 2116. Reprod., 5, fig. 6. See 5, 401, 12, 456. [1440]

Rush, studies of:—

A Rush (1873); w. c. ($4 \times 3\frac{1}{4}$). F. A. White. Exh.—Coniston 184, R.W.S. 271, M. 409, F.A.S. 114. Ref. to, 23, xx. [1441]

> Painted in full colour, of its natural size. The drawing was once at Oxford, and is described at 21, 285 (No. 231). The two drawings next enumerated are enlargements from it; the three examples showing R.'s habit of recurrence to a subject of study, sparing no trouble to get to the bottom of a problem which interested him.

The same Rush, enlarged; chalk and b. and w. ($9\frac{1}{2} \times 6\frac{1}{2}$). Brantwood. Once at Oxford, see 21, 286 (No. 232). Exh.—Boston 98 (13, 587), Coniston 185, R.W.S. 44, M. 410, F.A.S. 120. Reprod., 21, Pl. 59. [1442]

The same Rush; wash ($6\frac{1}{2} \times 4\frac{1}{2}$). J. R. Barlow. Once at Oxford, see 21, 286 (No. 233). Exh.—M. 408, F.A.S. 117. [1443]

Outline of Woolly Rush (Eriophorum); brush ($12\frac{1}{2} \times 7\frac{1}{2}$). Oxford, Rud. 276, 21, 232, 352. Reprod., 21, Pl. 54. [1444]

Rydal Water (Aug. 1838); pencil ($10\frac{1}{2} \times 13\frac{1}{2}$). Brantwood. Reprod., 2, Pl. 1. Ref. to, 1, xxxvi. *n.*, 2, xli. [1445]

Säckingen (1858): letter to his father, with illustration (pen). Brantwood. Exh.—Coniston 124. [1446]

St. Bernard, Pass of (?); w. c. ($4\frac{3}{4} \times 6\frac{1}{2}$). A. Wedderburn. [1447]

St. Gall, Street (1835); pen ($9 \times 6\frac{1}{2}$). Brantwood. Reprod., 36, Pl. 1. [1448]

St. Gothard, Pass of:—

Bridge; pen and wash ($5 \times 7\frac{3}{4}$). Brantwood. Exh.—Coniston (1903) 74, F.A.S. 222. [1449]

> Inscribed by R.: "Lowest bridge going down on North side. Valley of Altorf down under distantest peaks. Sketched in Wisie's time. Lucy saying she wished she could outline like that."

Hospenthal (1835). Brantwood. Reprod., 2, Pl. 23. [1450]

,, pen. Brantwood. Exh.—Coniston 23. [1451]

"Spouting Waterfall"; w. c. ($5\frac{1}{2} \times 4\frac{1}{2}$). Brantwood. Exh.—R.W.S. 100. [1452]

View; sepia (9×11) and pen etching of the same. R. Brocklebank. [1453]

View near Fluelen (1862); pen ($6\frac{3}{4} \times 4\frac{3}{4}$). C. E. Norton. Exh.—Boston 54. [1454]

See also Faido.

St. Jean de Maurienne. See Mountain Gloom.

St. John's Vale, the Castle Rock (Aug. 16, '38; signed by R., "6 Jan. 80"); pencil (10×14). British Museum. [1455]

St. Laurent, a Jura Cottage at (1833); w. c. Detmar Blow. [1456]

St. Lô, Part of the Cathedral (1848). Etched in *Seven Lamps*, Pl. 2. Ref. to, 8, 82 *n.* [1457]

,, Detail from. Etched in 8, Pl. 1. [1458]

,, Details: three drawings; pen and wash ($3 \times 3\frac{1}{2}$, $3\frac{3}{4} \times 3\frac{1}{8}$, $4 \times 4\frac{3}{4}$). Exh.—Boston 79, Fogg 40. [1459–1461]

St. Martin (Savoy):—
Bridge; pen and violet ($7\frac{1}{4} \times 11$). Brantwood. Reprod., **35**, Pl. **33**. [1462]
Châlets; w. c. ($3 \times 3\frac{1}{4}$). Brantwood. Exh.—R.W.S. 233. [1463]
View (1854); w. c. ($7\frac{1}{2} \times 12\frac{1}{4}$). F. R. Hall. [1464]
See also Chamouni and Mont Blanc.

S. Michele: From the Monastery between Turin and Mt. Cenis; w. c. (6×8). A. Wedderburn. Exh.—R.W.S. 280, M. 107. [1465]

St. Michael's Mount, Cornwall (1839); pencil ($6\frac{3}{4} \times 11\frac{1}{2}$). Brantwood. Exh.—Coniston (1903) 58, F.A.S. unnumbered. Ref. to, **35**, 623. [1466]

St. Quentin (1842); ref. to, **36**, 316, 623. [1467] A drawing of this subject was sold at Christie's in 1875 ($5\frac{1}{2}$ gs.).

St. Radagune's Abbey, near Dover (1833); ref. to, **27**, 492. [1468]

Salerno (March 1841); pencil and tint (13×18). Brantwood. Exh.—R.W.S. 347. [1469]

Salève:—
Cliff of, looking North; pen and tint ($6\frac{3}{4} \times 4\frac{1}{2}$). Brantwood. Exh.—R.W.S. 157. Reprod., **26**, Pl. 2. [1470]
Ideal Section of. Reprod., **26**, Pl. 1. [1471]
Summit (Feb. 13, 1863); w. c. ($4\frac{1}{4} \times 7$). Brantwood. [1472]
View; w. c. ($5\frac{1}{4} \times 9\frac{3}{4}$). T. F. Taylor. Exh.—Coniston 152, R.W.S. 370. [1473]
View of, from Geneva, with Cathedral of St. Pierre in the foreground (1862); w. c. ($4\frac{3}{4} \times 8\frac{1}{2}$). Brantwood. Exh.—R.W.S. 89. Reprod., **35**, Pl. 19. See **35**, lxxix.; and compare No. 755. [1474]
See also Savoy.

Salisbury Cathedral: architectural details. Etched in **8**, Pls. 4, 10 (see Index of Plates, **8**, xvii.). [1475]

Sallanches, Convent (1856); w. c. ($5\frac{3}{4} \times 7$). J. Brigg. Exh.—Coniston (1903) 87. [1476]

Salzburg, St. Rupert's (1835); pencil ($8\frac{1}{2} \times 10$). Mrs. Cunliffe. Exh.—R.W.S. 410. [1477]

Samoens, Mountains of, from Bonneville. Pen vignette. Exh.—Coniston 76 *b*. [1478]

Sandgate (1887), various sketches. In a collection at Florence. [1479]

Sargans (1833). In W. G. C.'s Catalogue. [1480]

Savoy, Mountains of:—
Note of the bedding of; w. c. ($4\frac{1}{2} \times 6\frac{3}{4}$). Brantwood. Exh.—R.W.S. 163. [1481]
Panorama from the Salève; pencil ($3 \times 9\frac{1}{2}$). W. G. Collingwood. [1482]
View from the Brezon. Brantwood. Exh.—Coniston (1906). [1483]
View from the Salève. Two pen sketches ($4\frac{1}{2} \times 13\frac{1}{2}$ each). Brantwood. Exh.—R.W.S. 97. [1484, 1485]
View from the Salève; w. c. J. Lewis Paton. Exh.—Coniston 76 *a*, M. 367. [1486]

"Tournette, Cruet, Lanfon, Veirier, Semenoz. An unusual example of rapid work with brush alone."—*Coniston Catal.*

Saw-bill Duck, head of ("Merganser. J. Ruskin. 29th Feb. 1880"); w. c. ($8\frac{1}{2} \times 6\frac{3}{4}$). T. F. Taylor. Reprod., **26**, Pl. 17. The crocodiles engraved on the same plate were drawn by L. J. Hilliard, see **26**, 310. [1487]

SAXIFRAGE :—

Leaves of, Frost-bitten; b. and w. Mrs. J. Ball. Engraved by G. Allen, 25, Pl. 3; see 25, lii. [1488]

Saxifraga Geum, called by R. "Francesca Geum":—

Leaf of, magnified (1873); drawn in outline. Exh.—Coniston 183. Once at Oxford, see 21, 282–283 (No. 227). [1489]

Plant of; pencil and b. c. on grey (6 × 6). Exh.—Coniston 182, M. 430, F.A.S. 189. Once at Oxford, see 21, 283 (No. 228). Reprod., 21, Pl. 64. [1490]

Another study of a plant of. Once at Oxford, see 21, 283 (No. 229). [1491]

Flower of, magnified; w. c. (13 × 9¾). Oxford, W.S. ii. 29, 21, 284 (No. 230). Reprod., 21, Pl. 65. [1492]

Scabious, leaf; pen (12 × 6). Oxford, W.S. ii. 13. [1493]

For a reference to other studies of scabious, see 25, 316.

Screen, study of a; w. c. (11 × 11½). South London Art Gallery. [1494]

SCHAFFHAUSEN :—

General View with the Rhine and Castle of Munot; w. c. (8¼ × 15¼). Mrs. Buckland. Exh.—Coniston 159, R.W.S. 171, F.A.S. 85. Reprod., 18, Pl. 4. [1495]

Falls of the Rhine:—

Drawing (1842); w. c. (12 × 17⅜). The Misses Norton. Exh.—Boston 28 (13, 583), Fogg 1. Reprod., 37, Pl. 4. [1496]

For Turner's interest in this drawing, see 3, 529 *n.*, 37, 92.

Unfinished study in colour (13¼ × 19½). The Misses Norton. Exh.—Boston 29 (13, 583), Fogg 2. [1497]

"Almost Japanese in its abstraction, and wonderfully effective with its gleam of coloured light against the flat neutral gloom of the background."—*Catal. of the Fogg Museum Exhibition.*

Castle and turrets (1842); w. c. C. E. Norton. Reprod., 38, Pl. 17. [1498]

View; pencil (5 × 8). Brantwood. Exh.—R.W.S. 207, F.A.S. 35. [1499]

Another view; pencil (5 × 8). Brantwood. Exh.—F.A.S. 121. [1500]

SCULPTURE, VARIOUS STUDIES :—

A profile in low relief; w. c. (circular, 12 in. diam.). Manchester Art Museum. [1501]

A sculptured monster; pencil (5 × 6). Brantwood. Exh.—R.W.S. 311. [1502]

Details, from a French Cathedral; pencil and b. c. (8 × 6). London County Council School of Arts and Crafts. [1503]

Detail of Sculpture; w. c. (13 × 7¾). Brantwood. Exh.—R.W.S. 336. [1504]

Lion, detail of sculpture; w. c. (8½ × 10). Richard Norton. Exh.—Fogg 18. [1505]

Given to C. E. Norton and inscribed: "You know where this is! Keep it for yourself. J. R. 1879."

Notes of Sculptural Detail; wash (10½ × 6½). S. C. Cockerell. Exh.—F.A.S. 93. [1506]

Sculptured figures in niches from a French Cathedral; pencil and b. c. (16½ × 11½). Brantwood. Exh.—R.W.S. 209, F.A.S. 79. [1507]

Scylla:—

"Crossing to Sicily: cloud and shadow, relieving the outer rock" (1874); pencil and pen (4¾ × 7½). Brantwood. Exh.—Coniston (1903) 89, F.A.S. 180. Ref. to, 37, 95. [1508]

First view on leaving Messina (1874). Brantwood. Exh.—Coniston (1906). Ref. to, 37, 95. [1509]

Scylla:—
"Ribbed Structure of the mountain flank" (1874); pen and pencil ($4\frac{3}{4} \times 7\frac{1}{2}$). Brantwood. Exh.—Coniston (1903) 89, F.A.S. 180. [1510]
View; pencil ($4\frac{3}{4} \times 7\frac{1}{4}$). Brantwood. Exh.—R.W.S. 400. [1511]

Seahorse of Venice:—(1) Study of; pencil (actual size). Oxford, Rud. 43. Engraved by G. Allen, 4, Pl. 5. [1512] (2) Study of the tail, enlarged; pencil (9×5). Oxford, Rud. 44, 21, 178, 262. [1513]

Seashore; w. c. ($10 \times 6\frac{1}{2}$). Oxford, unframed. [1514]

Seaweed, rapid study of; w. c. ($9\frac{1}{2} \times 6\frac{1}{2}$). Ruskin Museum, Sheffield (30, 175, 239). Reprod., 30, Pl. 33. [1515]

Seascale:—
Sands. Two studies; w. c. ($5 \times 7\frac{1}{2}$ each). Brantwood. Exh.—R.W.S. 14. [1516, 1517]
Sunset; b. c. ($4\frac{3}{4} \times 7\frac{3}{4}$). E. Woolgar. Exh.—R.W.S. 396, Coniston (1906). [1518]

Sens:—
Cathedral, before restoration (1846). Brantwood. [1519]
Caves in Chalk Cliffs (Aug. 19, 1882); w. c. ($5 \times 7\frac{1}{2}$). Messrs. Sherratt & Hughes. Exh.—M. 400. [1520]
Study of Trees (1846); pen and brown ($10\frac{1}{2} \times 7$). Brantwood. Exh.—Coniston 58, R.W.S. 51. Reprod., 35, Pl. 32. [1521]
Inscribed: "Ramparts of Sens, April 15th. J. Ruskin. Signed, 1879."

Sevenoaks (1831); pencil (5×10). Brantwood. Exh.—Coniston 6, M. 5. [1522]
On the back is written: "I believe my very first study from nature." See 35, 467.

Sheep's Trotters; b. and w. Engraved by G. Allen, *L. of F.*, Pl. 6, 15, 412. [1523]

Shells:—
A Sea Shell; w. c. ($8\frac{1}{2} \times 5\frac{1}{2}$). Sold at Christie's, Jan. 26, 1901, for 20 gs. [1524]
Cockle-shell; pencil (5×4). W. Ward. [1525]
Exercise on outline of common snail-shell; pencil ($11 \times 15\frac{1}{2}$). Oxford, Ed. 193 (21, 92). Ref. to, 22, 24. [1526]
Exercise on colour of the same; w. c. ($7 \times 6\frac{1}{2}$). Oxford, Ed. 194. [1527]
Exercise on spiral forms. Oxford, Ed. 191. [1528]
Haliotis, enlarged; pencil ($11 \times 15\frac{1}{2}$). Oxford, Ed. 197. [1529]
Light and shade study; pencil ($10\frac{1}{2} \times 17$). Oxford, Ed. 195 (21, 92 *n.*). [1530]
Shell and Tulip (1863); w. c. (9×6). Mrs. Churchill. [1531]
Snail Shell; outline. Reprod., 28, 525 (Fig. 8), 526. [1532]
,, w. c. ($2 \times 2\frac{1}{2}$). Mrs. J. W. Bunney. [1533]
Spiral pattern at extremity of cone-shell. Once at Oxford, Ed. 195 (21, 92). [1534]
Various studies of:—
Drawing in a letter to W. Ward (1863); pen: 37, 705. [1535]
Pencil (5×4). W. Ward. [1536]
Pen, wash, and b. c. ($5\frac{1}{2} \times 3$). Manchester Art Museum. [1537]
Two shells; w. c. (2×2, 3×3). Mrs. Mackay. [1538, 1539]
Wash and b. c. on grey (3×3). Manchester Art Museum. [1540]
Water-c. ($5 \times 3\frac{1}{4}$). W. Ward. Sold at Christie's, 1901, 10 gs. [1541]
Water-c. ($4\frac{1}{2} \times 3$). Mrs. W. Druce. Exh.—F.A.S. 145. [1542]
Water-c. (4×6). Brantwood. Exh.—F.A.S. 210. [1543]
Water-c. ($7 \times 10\frac{1}{4}$). Oxford, W.S. ii. 32. [1544]
Water-c. (1868). Mrs. C. E. Norton. Ref. to, 36, 553. [1545]
Venetian shells; ref. to, 28, 757. [1546]

SHIELDS, studies in heraldry, etc. :—
Construction of the Twelve Ordinaries. Engraved by G. Allen, 22, 280 (Pl. 23). See also 21, 173, 314. [1547]
Construction for Placing the Honour Points. Engraved by G. Allen, *L. of F.*, Pl. 2, 15, 367. See also 21, 173, 314. [1548]
Construction of Form of English Shield; brush outline (13 × 9½). Oxford, Rud. 2, 21, 173, 239. Engraved by G. Allen, 21, Pl. 51. [1549]
Shields of Geoffrey Plantagenet, Chaucer, and Sir F. Drake; w. c. (10½ × 9¼). Oxford, Rud. 8, 21, 173, 249. Engraved by G. Allen, 21, Pl. 52. [1550]
Shields of Edward the Martyr, Ethelred the Unready, and Edmund Ironside; w. c. (14 × 9). Oxford, unframed, 21, 308. [1551]
Shields of Harold and William I. See Illuminated MSS.
Study of; w. c. (9 × 9). Oxford, unframed, 21, 308. [1552]
Symbolic Shield of St. Michael. See Illuminated MSS.
The Two Shields: a Feather and Cross of St. George. Engraved by G. Allen, *L. of F.*, Pl. 1, 15, 365. [1553]
Two Types of Developed Form in the English Shield; brush outline (10 × 14). Oxford, Rud. 3, 21, 173, 245, 251. Reprod., 21, Fig. 2. [1554]
Type of form, from N. aisle of Westminster Abbey (1871–72); lamp-black (16 × 11½). Oxford, Rud. 10, 21, 174, 247, 249. Reprod., 21, Fig. 3. [1555]
Type of form from tomb of Eleanor of Castile, in the Abbey; lamp-black (6 × 11½). Oxford, Rud. 11, 21, 174. See also 20, 237. [1556]

SIENA :—
Window at (1870); w. c. (6½ × 6½). Oxford, Ed. 88, 21, 83. [1557]
Spandril at (1870). Two studies, w. c. (5¼ × 4¾ each). Oxford, Ed. 89, 21, 83. [1558, 1559]
Pulpit :—
Lioness and Cubs (1870); w. c. (6½ × 8½). Oxford, Ed. 153. Reprod., 20, Pl. E. Refs., 20, 235, 363, 407, 23, 19, 37, 11, 22. [1560]
Studies of the Cubs separately (1870); pencil and w. c. (5¾ × 6½ each). Oxford, Ed. 154. [1561, 1562]
View; pencil and w. c. (11¾ × 9). The Misses Norton. Exh.—Fogg 7. [1563]

Sierre; pencil (5½ × 8). Brantwood. Exh.—F.A.S. 78. [1564]

Simplon Mountains (1877); pencil (5¼ × 7). C. H. Moore (to whom Ruskin presented it). [1565]

Simon, Mountains above; pencil and pen (10¼ × 19½). Brantwood. Exh.—R.W.S. 94. [1566]

SKETCH BOOKS :—
His First Sketch book, 1829. Exh.—Coniston 321. Ref. to, 35, 77, 78, 467. [1567]
Sketch book in Italy, 1872. Exh.—Coniston 334. [1568]
Birds, 1874. Mrs. Townshend. [1569]
Crystals, 1882. Exh.—Coniston 336. 1862. C. E. Norton. Ref. to, 37, 58. [1570]

SKIES, studies of (see 7, xxvi.) :—
Earliest study of, 35, 467. [1571]
Sky in August at Brantwood (1880). Woodcut by J. D. Cooper, 34, Pl. 1 (fig. 2); ref. to, 34, 57. [1572]
Studies of Sky on Mt. Pilatus (1861) :—(1) Pen (5 × 7½). Nov. 25. (2) W. c. (5 × 7¾). Oxford, Ed. 294; 21, 101, 278. Reprod., 21, Pl. 63. [1573, 1574]
Twilight between Verona and Brescia (1845). Woodcut by J. D. Cooper, 34. Fig. 3. [1575]
See also Clouds, Sunsets.

Snakes. *See* Adder, Cerastes, Cobra, Rattlesnake.

Snipe, study of a dead (1867); w. c. ($6 \times 9\frac{1}{4}$). Oxford, Rud. 132. Ref. to, **19**, xxi [1576]

Snow: "First conditions of Accumulation and Diffusion in motionless snow." Engraved by G. Allen, **26**, Pl. 12. [1577]

Soranzo: cornice at. Exh.—Coniston (1906). [1578]

Spezzia, sunset at (1874); w. c. Brantwood. In W. G. C.'s Catalogue. [1579]

Splügen (1833). In W. G. C.'s Catalogue. [1580]

Stamford: Old Cottages (Aug. 22, 1838); pencil ($14\frac{1}{8} \times 10\frac{1}{8}$). B. B. Macgeorge. [1581]

Staubbach:—
Sketch; w. c. ($7\frac{1}{2} \times 3\frac{3}{4}$). Oxford, Ed. 289, **21**, 100 *n.*, 279. [1582]
The same; pen and brush ($6\frac{3}{4} \times 4\frac{1}{2}$). C. J. Hegan. Exh.—R.W.S. 236 M. 331, F.A.S. 208. [1583]

Stratification: diagrams made for Prof. Buckland; ref. to, **30**, 324. [1584]

Stelvio Pass:—
View (1835); pencil ($6\frac{1}{8} \times 7\frac{1}{4}$). B. B. Macgeorge. [1585]

Stirling:
Castle (July 30, 1838); pencil ($10\frac{1}{8} \times 14\frac{1}{4}$). B. B. Macgeorge. [1586]
From Cambuskenneth Abbey (July 28, 1836); pencil ($9\frac{1}{2} \times 14$). Mrs. Talbot. [1587]
Palace (1838); pen ($9\frac{1}{2} \times 8\frac{1}{2}$). A. E. Cropper. Reprod., **38**, Pl. 16. [1588]
Palace and Church (1838); pencil ($9\frac{1}{2} \times 13\frac{1}{2}$). Reprod., **38**, Pl. 16. See **35**, 623. [1589]
View (July 30, 1838); pencil ($14\frac{1}{2} \times 10$). Brantwood. Exh.—F.A.S. (1878) 24 (**13**, 507), M. 45. [1590]

Two drawings of 1838 were exhibited in 1878 (24 *h*, and *i*). This was one; the other may have been the one last mentioned. Of the series to which they belong, R. says they were not imitated from Turner, as he never saw a T. sketch (*i.e.* a sketch made on the spot, as distinguished from a drawing) till 1842 (**13**, 507).

Stones, Study of (1874); w. c. Mrs. Norton. Exh.—Boston 95. **36**, 553. [1591]

Stone Pines at Sestri:—
(1) 1845; sepia (11×10). Oxford, Ed. 22. Reprod., **4**, Pl. 12. Ref. to, **4**, l., 346, **21**, 116 (No. 22), 297 (No. 295), **35**, 346, **36**, 131. [1592]
(2) Etched by R., **36**, Pl. 7. [1593]

Strassburg: roofs of houses (1842); w. c. ($4\frac{5}{8} \times 6\frac{1}{4}$). Dr. Willett. [1594]

Strawberry, studies of:—
First shoots of wild strawberry in spring, enlarged; pen outline ($17 \times 11\frac{1}{4}$) Oxford, Ed. 262; **21**, 111. [1595]
Flower, enlarged; pencil. Oxford, unframed, **21**, 308. [1596]
Moss and Wild Strawberry (1880); pencil and wash, on grey (20×14). Oxford, Ref. 90 (**21**, 34). Exh.—Bradford 442. Reprod., **21**, Pl. 28. [1597]
Quick sketch of leaf; pencil and b. c. ($6\frac{3}{4} \times 6\frac{1}{4}$). Oxford, Rud. 279. [1598]
Wild strawberry-blossom, with enlarged study beneath; w. c. ($7\frac{1}{4} \times 6$). Oxford, Ed. 11. Exh.—F.A.S. (1878) 45 *b* (**13**, 524). Ref. to, **21**, 76, 98, 111–112, **23**, 42. [1599]
Wild strawberry leaves round root: w. c. ($4\frac{1}{2} \times 5$). E. Tate. Exh.—F.A.S. 159. [1600]

Stream among rocks; w. c. ($5\frac{1}{2} \times 11$). Brantwood. Exh.—R.W.S. 28. [1601]

J. Ruskin

Vaus & Crampton, Sc.

Stirling Palace and Church

(1838)

Strid, Rocks above the (1837); pencil ($10\frac{1}{2} \times 13\frac{1}{2}$). Brantwood. [1602]

Study from a Painting; w. c. ($8\frac{3}{4} \times 4$). J. R. Holiday. Exh.—F.A.S. 110. [1603]

Stuttgart Cathedral (1835); pencil ($9\frac{1}{2} \times 8\frac{1}{4}$). T. F. Taylor. Exh.—Sheffield (1901) 159, M. 19. [1604]

Sunrise:—
On the Rhine; w. c. (13×19). B. B. Macgeorge. [1605]
Over Hills; w. c. Mrs. Cunliffe. [1606]
Over Sea; w. c. Mrs. Cunliffe. [1607]
Study of (March 19, 1868). Exh.—Boston 90 (13, 587). [1608]

Sunset:—
A Sunset; w. c. ($4\frac{3}{4} \times 6\frac{1}{4}$). T. F. Taylor. Exh.—M. 112. [1609]
A Sunset; w. c. (14×9). W. Ward. [1610]
At Abbeville (1868). Woodcut by J. D. Cooper, 34, Pl. 1 (fig. 1). [1611]
At Herne Hill (1876). Woodcut by J. D. Cooper, 34, Pl. 2, fig. 5. [1612]
Diagram illustrating "Sunset at Jerusalem on the longest day"; w. c. ($7 \times 4\frac{1}{2}$) Brantwood. Exh.—R.W.S. 332. [1613]
Through Window; w. c. ($6\frac{1}{2} \times 9\frac{1}{2}$). Brantwood. Exh.—Coniston 216, R.W.S. 322, M. 431. [1614]

Sursee: Stadthaus, architectural details. Etched, 8, Pl. 4, fig. 3. [1615]

Susa (April 29, 1846); pen and wash (5×7). H. S. Severn. Exh.—M. 324. Reprod., 36, Pl. 11. [1616]

"A sketch-book leaf; buildings and snowy mountains treated with great breadth of light and dark, and at the same time with insistence on a formal decorative outline, anticipating some phases of Modern Art."—*Manchester Catal.*

Swallow's Wing; w. c. ($3\frac{3}{4} \times 7$). Oxford, Rud. 181. [1617]

Swiss Scenes:—
Chalet Balcony (1842). Brantwood. Reprod., 1, Pl. 6*a*. [1618]
Cottage (1837). Reprod., 1, Fig. 4. [1619]
Cottage, near Altdorf (1835). Brantwood. Reprod., 1, Fig. 5. [1620]
Cottage, in Canton Uri (1835). Brantwood. Reprod., 1, Fig. 6. [1621]
Gallery (1842); w. c. Brantwood. Exh.—M. 108. Reprod., 1, Pl. 6. [1622]
Mill; chalk and white ($13\frac{1}{4} \times 9$). Miss Wilmersdorfer. Exh.—R.W.S. 417. [1623]
Mountains and Chapel (1858); w. c. (8×11). Copy by Miss Harrison. [1624]
Mountains and Church; w. c. (18×13). R. Leycester. [1625]
Scene; pencil (13×7). A. E. Cropper. [1626]
Swiss Village, with bridge and river (*circ.* 1854); pencil and w. c. (8×10). S. Morse. [1627]
View in Switzerland; sold at Christie's, 1868, £12. [1628]

Sycamore, Budding:—
(1) "Sketched at Greta Bridge. J. R., 1875." G. R. Roxburgh. [1629]
(2) Finished Drawing. Exh.—Boston 101. Once at Oxford (see 21, 291, where it is described, No. 283). Reprod., 21, Pl. 66. [1630]

Taormina:—
Column and Capital (1874). Brantwood. Exh.—Coniston (1906). [1631]
La Rocca (1874); pencil ($10 \times 6\frac{1}{2}$). G. Harrison. [1632]

Teal (1867); w. c. (9×13). Brantwood. Exh.—Coniston 187, R.W.S. 369, F.A.S. 106. Ref. to, 19, xxiv. [1633]

Tell's Chapel, Lake of Lucerne; w. c. (7×5). Brantwood. Exh.—F.A.S. 185. [1634]

Terni (1840); w. c. (17 × 12). Brantwood. Exh.—R.W.S. 262. [1635]

Tête Noire (1835); pencil. Brantwood. [1636]

Tewkesbury (1832); ref. to, 35, 622. [1637]

"*Things in General.*" Various studies, engraved by Le Keux, 6, Pl. 25: for the subjects, *see* Fribourg (Tower); Brévent; Pillars.

Thistle, studies of:—

Acanthoid Leaves: Marsh Thistle; sepia. Brantwood. Exh.—M. 389, Coniston (1906). Engraved by G. Allen, 25, Pl. 12. Ref. to, 25, lv., 289. [1638]

Crested Leaves of Lettuce Thistle. Brantwood. Engraved by G. Allen, 25, Pl. 13. Exh.—Coniston (1906). Ref. to, 25, lv., 289–290. [1639]

Occult Spiral Action: Waste Thistle. Engraved by G. Allen, 25, Pl. 16. [1640]

Sow Thistle; w. c. ($6\frac{1}{2} \times 6\frac{1}{4}$). Oxford, Rud. 284. Engraved by G. Allen, 25, Pl. 27 (upper portion of the Plate called "*States of Adversity,*" for refs. to which see 25, 463, 464, 465, 28, 283). [1641]

Study of (early drawing). Exh.—Boston 18. [1642]

Thistle of Jura ("St. Cergues, 7 Sept. '82"); pencil ($7\frac{3}{4} \times 4\frac{3}{4}$). T. F. Taylor. [1643]

See also Brantwood, Crossmount.

Thame: Bracket with Swallows' nests, Old English Timber House. "Sketched for a lesson in chiaroscuro" (1873); pencil ($9\frac{1}{2} \times 6\frac{1}{2}$). J. Morris. Exh.—Coniston (1903) 187. [1644]

Thorn, two studies of; pencil and w. c. ($8\frac{1}{2} \times 4\frac{7}{8}$ each). Harvard Cottage. Exh.—Fogg 43. [1645, 1646]

Thun:—

Town and Lake (1835); pencil ($5\frac{3}{4} \times 5\frac{3}{4}$). B. B. Macgeorge. [1647]

Castle (Sept. 1835); pencil ($7\frac{3}{4} \times 7\frac{1}{4}$). Oxford, W.S. ii. 34. [1648]

View (early drawing); pencil and tint (19 × 13). Oxford, W.S. ii. 46. [1649]

Church and Gate (1835); pencil ($6\frac{3}{4} \times 10$). Brantwood. Exh.—Coniston 21, R.W.S. 253. [1650]

Village on the Lake. Reprod., 1, Fig. 27. [1651]

Castle, Plain and Mountains (1849); pen and sepia ($9 \times 14\frac{1}{2}$) T. F. Taylor. Exh.—M. 323. Reprod., 35, Pl. 36. [1652]

Two Studies (1854); pen and blue ($4\frac{1}{2} \times 6\frac{1}{2}$, $4\frac{1}{4} \times 8$). J. Brigg. Exh.—R.W.S. 17, M. 102, F.A.S. 65. [1653, 1654]

"Placed here to show the care with which preparations were made, by previous studies, for a larger drawing like the following."—*Manchester Catal.*

View with plain and mountains (1854); w. c. on grey ($13 \times 18\frac{1}{2}$). Mrs. Cunliffe. Exh.—Coniston 129, R.W.S. 212, M. 101. Chromo-lithographed, but not published. [1655]

"In 1854, R undertook a history of Swiss towns, beginning, as was usual with him, by drawing them. This, the first attempted, he says, took up the whole of the summer, and was only half done then. It is, nevertheless, one of his finest, in the combination of breadth in colour-effect with extreme delicacy of execution. You can follow out all the details of castle and church, bourg below and faubourg across the river, and trace the whole history of a mediæval town—not without help of a lens—in this subtly-drawn view. An attempt was made to photogravure it, but the tones were too evasive."—*Manchester Catal.*

Castle Gate (1854); sepia ($4\frac{1}{2} \times 6\frac{1}{2}$). Brantwood. Exh.—M. 321. [1656]

A preliminary study for the preceding.

Castle Towers; pen and wash on buff (10 × 8). J. R. Barlow. Exh.—R.W.S. 40, M. 318 (wrongly called "Montbard"), F.A.S. 171. [1657]

Towers; w. c. ($9\frac{1}{2} \times 8\frac{1}{2}$). W. H. Willink. [1658]
Towers; w. c. ($9\frac{1}{2} \times 11\frac{1}{2}$). R. Brocklebank. Reprod. in colours, 36, Pl. 8. [1659]
View with river and mountains; w. c. (15×20). J. R. Barlow. Exh.—F.A.S. 74. [1660]
View; w. c. ($4\frac{1}{2} \times 7$). Mrs. Victor Blagden. Exh.—F.A.S. 108. [1661]
Village on the Lake of Thun. Reprod., 1, Fig. 27. [1662]

Tiger: (1) pencil study at the Zoo. Brantwood. [1663]
(2) w. c. on buff ($4\frac{1}{2} \times 5\frac{1}{2}$). Brantwood. Exh.—F.A.S. 132. [1664]

TINTORET, studies of:—
Adoration of the Magi, Scuola di S. Rocco, three studies:—
(1) Study of; w. c. (28×40). Brantwood. Exh.—R.W.S. 296, M. 122. Reprod., 4, Pl. 6. [1665]
(2) Cherubs; pencil (14×20). Brantwood. Exh.—R.W.S. 300. Reprod., 4, Pl. 11. Ref. to, 36, 573. [1666]
(3) King and Attendants; pencil and wash (13×20). Brantwood. Exh.—R.W.S. 293. Reprod., 4, Pl. 7. [1667]
Annunciation, Scuola di S. Rocco: note of colour and chiaroscuro (1852); w. c. ($3\frac{1}{2} \times 4\frac{1}{2}$). C. E. Norton. Exh.—Boston 72. Ref. to, 16, xxxvii., 37, 151. [1668]
Crucifixion, Scuola di S. Rocco: study of the central portion (1845); pen and sepia ($14\frac{1}{2} \times 21$). Brantwood. Exh.—R.W.S. 285, M. 126. Reprod., 35, Pl. 26. [1669]

Photographs of this study were placed on sale by Ruskin.

Entombment, Parma, landscape. Engraved by Armytage, 5, Pl. 17 ("Advanced Naturalism"). [1670]
Presentation in the Temple, Scuola di San Rocco, three studies (1869):—
Child; w. c. (14×20). Oxford, Ref. 96. Ref. to, 19, liii., 21, 35 *n.* [1671]
Head of Simeon; w. c. Oxford, S. 26 (21, 23). [1672]
Study of the whole picture; b. and w. ($14 \times 15\frac{1}{2}$). Oxford, Ref. 97. [1673]

TITIAN, studies of:—
Fresco, St. Antonio, Padua: landscape background. Engraved by Armytage, 5, Pl. 16 ("Early Naturalism"). [1674]
Pandora's Box; w. c. (8×7). Largely by R.; partly by W. Hackstoun. G. R. Roxburgh. [1675]
Portrait of a Lady, at Dresden; study from (1859). Ref. to, 36, 307. [1676]

TORCELLO:—
"*Acanthus of Torcello*"; pen and wash ($13\frac{1}{4} \times 10\frac{1}{2}$). Miss Grace Allen. Parts engraved by Le Keux, 10, Pl. 2 (for particulars, see 10, xix.). [1677]
Capital of Nave Pillar. *See* Byzantine Capitals.
Duomo, plan. Engraved, 10, Pl. 1, fig. 1 (10, 22, 28). [1678]

Tortoise; w. c. (6×7) Brantwood. Exh.—M. 360, F.A.S. 94. [1679]

Toucan. *See* Birds (Development).

Towers of Lombard Church and Fortress. Reprod., 1, Figs. 9, 10. [1680]

Traquhair (1883); pencil, on a "Silurian" envelope ($3\frac{1}{2} \times 4\frac{1}{2}$). Brantwood. Exh.—Coniston 213, R.W.S. 168, M. 427. [1681]

TREES:—
Rough Sketches of Tree Growth. Oxford, Rud. 96, 21, 296 (No. 293). Reprod. 21, Pl. 67.
(1) "Macugnaga, Aug. 4" (1845); pen and wash ($8\frac{3}{4} \times 6\frac{1}{4}$). [1682]
(2) Abbeville, Poplars; pen and wash ($8\frac{3}{4} \times 6\frac{1}{4}$). [1683]

Stem with Leaves: "Fast sketch with pupil"; w. c. ($7\frac{1}{4} \times 7\frac{1}{2}$). B. B. Macgeorge. [1684]
Study of Trees (1847); pen, brown, and blue ($20 \times 15\frac{1}{2}$). Lord Welby. Exh.—R.W.S. 329, F.A.S. 43. [1685]
Trees and Rock (1845); sepia ($13 \times 8\frac{1}{2}$). Miss Palmer. Exh.—M. 224, F.A.S. 52. [1686]
Trees as drawn by Claude and Turner. Two drawings. Reprod., 1, Pl. 13 (see p. 127 *n.*). [1687, 1688]
Twig (1861); w. c. on grey (9×16). Central Library, Camberwell. [1689]
See also Aspen, Birch, Chestnut, Dulwich, Oak, etc., etc.

Trent, Tyrol, Fortress near (1835); pencil and b. c. on grey (10×8). Miss Harrison. [1690]

Trewavas Head; study of granite veins, made for Dr. Buckland, see 35, 385. [1691]

Trossachs (July 27, 1838); ref. to, 1, xxxvi *n.* [1692]

Troutbeck:—
Cottage (1837); pencil and w. c. ($10\frac{1}{4} \times 13\frac{1}{2}$). Mrs. Holt. Exh.—Coniston 36. [1693]
Mill (1838); pencil ($7\frac{3}{8} \times 9\frac{3}{4}$). B. B. Macgeorge. [1694]
View (Aug. 7, 1837); pencil ($9\frac{7}{8} \times 14\frac{1}{4}$). B. B. Macgeorge. [1695]

Troyes, St. Urbain (Aug. 17, 1832); pencil ($4\frac{1}{2} \times 7\frac{3}{4}$). Exh.—Coniston (1906), R.W.S. 196; ref. to, 33, xxxiv. [1696]

Tulip, white; w. c. (9×6). Mrs. W. H. Churchill. Exh.—R.W.S. 56. [1697]

Tunbridge Castle (1832); pencil. Brantwood. [1698]

Tunbridge Heath: rocks (1834); pen (6×13). Brantwood. Exh.—M. 7. [1699]

"Made after the practice gained on the tour of the previous summer and the redrawing of his sketches during the winter. The cottages and tree to the r. show something of his final selective feeling. He had not long begun to learn Greek and so lettered the margin in Greek characters."—*Manchester Catal.*

Turin:—
Alps, from the Queen's Villa: evening (1858); w. c. (4×12). E. T. Cook. See 16, 193–194. [1700]
Sunset down a long street; ref. to, 35, 498. [1701]
View near (1846); sepia ($12\frac{1}{2} \times 18$). Miss Harrison. [1702]

Turner, studies from:—
Aosta, vignette in Rogers's *Italy;* w. c. copy ($10 \times 7\frac{1}{2}$) by W. Ward and R. Manchester Art Museum. [1703]

For R.'s account of his share in the copy, see 13, 616 (No. 203).

Apollo and the Python, picture in Nat. Gal. Study of the python (1882); w. c. ($6 \times 7\frac{1}{2}$). W. H. Draper. Exh.—F.A.S. 155. [1704]
Arona (drawing in R.'s collection), copy (1874); pencil ($11\frac{1}{2} \times 17$). Oxford, Ref. 92. Exh.—F.A.S. (1878) 34 (13, 521). Reprod., 37, Pl. 3. [1705]

"Chiaroscuro study for school exercise in pure pencil," 21, 35. Photographs of this copy were sold by W. Ward; and one was exh. at Boston, 84.

Bellinzona (sketch in R.'s collection); pen outline (11×9). Engraved by G. Allen, 13, Pl. 26, 571. [1706]
Blair Athol (*Liber*): study from. Ref. to, 22, 34. [1707]
Bolton Priory, study from (1855); pen ($8\frac{1}{4} \times 4\frac{3}{4}$). Brantwood. Exh.—Coniston 102, R.W.S. 243, M. 168, F.A.S. 181. Etched by R., 5, Pl. 12. Mezzotinted by Lupton, 6, Pl. 12A ("Shores of Wharfe"). [1708]

TURNER, Studies from :—

Bolton Priory, study of tree; pencil and wash ($6\frac{1}{2} \times 4\frac{7}{8}$). Harvard College. Exh.—Fogg 31. [1709]

Bonneville, two copies; pencil (1873). C. E. Norton. One, pencil ($6\frac{1}{4} \times 4\frac{1}{4}$), now in possession of Francis Bullard, exh. Fogg 27. [1710, 1711]

Calais (oil-picture in the Nat. Gal.) :—

(1) Study in sepia and b. c. ($5\frac{1}{4} \times 8\frac{1}{2}$). Oxford, Supp. 176. [1712]

(2) Study in pencil of the boat ($8 \times 5\frac{1}{2}$). Oxford, Supp. 177. [1713]

Calais Sands, sketch to illustrate a Law of Composition, 15, 171 (Fig. 33). [1714]

Capri (drawing in the Nat. Gal.); w. c. copy ($16 \times 9\frac{1}{2}$). By W. Ward and R. Manchester Art Museum. Exh.—M. 176. [1715]

For R.'s notes (exh. M. 177) on the copy, see 13, 625 (No. 337).

Cemetery at Murano, oil-picture; study of clouds, w. c. ($13\frac{3}{4} \times 18$). Oxford, Ref. 98. Engraved by Armytage, 7, Pl. 67. Ref. to, 7, 149 *n.*, 13, 498–499, 22, 15. [1716]

Chateau de Blois. Etched by R., mezzotinted by Lupton, 7, Pl. 85. [1717]

Coblentz (drawing in R.'s collection). Sketches from, in illustration of Laws of Composition, 15, 166, 175, 177 (Figs. 32, 34, 35). [1718–1720]

Crossing the Brook (oil-picture in the Nat. Gal.): study of part of the trees; neutral tint ($15\frac{1}{2} \times 11$). Oxford, Rud. 294; 21, 234, 297 (No. 296). [1721]

Dawn after the Wreck. Etched by R., mezzotinted by Lupton, 7, Pl. 86. [1722]

Fluelen. Etched by R., 13, Pl. 24. See 13, lix., 460 *n.* [1723]

This may have been the one exhibited at Boston, 58.

Garden of the Hesperides, oil-picture in the Nat. Gal. The dragon, etched by R., 7, Pl. 78 ("Quivi Trovammo"). [1724]

Goldau, drawing in R.'s collection, study of (1855); pencil and wash ($5 \times 7\frac{3}{4}$). Oxford, Supp. 172 (21, 277, 305). Engraved by Cousen, 6, Pl. 50. [1725]

Great St. Bernard (vignette in Rogers's *Italy*); w. c. copy ($8\frac{1}{4} \times 10$). Oxford, Ed. 110. Exh.—F.A.S. (1878) 30 *a* (13, 514). [1726]

"Done absolutely as well as I could," etc., 21, 132.

,, (2) Tracing in pen ($8\frac{3}{4} \times 12$), showing also the dogs which Landseer proposed to substitute. Oxford, Rud. 150. Exh.—F.A.S. (1878) 30 *b* (13, 514). [1727]

Hapsburg Castle; w. c. (7×5). G. R. Roxburgh. [1728]

Heysham, drawing in R.'s collection; (1) traced pen copy ($16\frac{1}{2} \times 12$). Oxford, Ed. 290. (2) Study from, in pencil. W. Ward. [1729, 1730]

Loire Series, top of a tower from; pencil ($4\frac{1}{2} \times 3\frac{1}{2}$). Brantwood. Exh.—R.W.S. 291. [1731]

Llanberis Lake, study from. Engraved by Armytage, 7, Pl. 80 ("Rocks at Rest"). [1732]

Longships Lighthouse: study from. Engraved by Armytage, 3, Pl. 10. [1733]

Nottingham (England and Wales series); pen outline. Engraved by T. Boys, 6, Pl. 23 ("Turner's Latest Nottingham"), 43. [1734]

The other Plate (22) of Nottingham was both drawn and etched by Boys, see 5, 12.

Okehampton, drawing in R.'s collection, studies of (1874); (1) pen ($11\frac{1}{2} \times 16$). Manchester Art Museum. Exh.—Boston 83, Coniston 192, R.W.S. 415. [1735] M. 140. (2) Another study ($11\frac{3}{4} \times 16\frac{1}{4}$). Oxford, Suppl. 175. [1736]

Pass of Faido. See Faido.

Pools of Solomon: study of clouds. (Inscribed: "J. Ruskin for M. Painters, 1858 or 1859, dated Brantwood, Aug. 29, 1878.") Reprod., 7, 155 (Fig. 83). [1737]

Richmond, Yorkshire, study from, in b. and w. ($13\frac{1}{2} \times 9\frac{1}{2}$). R. C. Edwards. Once at Oxford, see 21, 276 (No. 115). Exh.—Coniston 132, R.W.S. 221, F.A.S. 144. Engraved by Armytage, 7, Pl. 55 ("By the Wayside"). [1738]

Richmond, Yorkshire, from the moors; (1) pen drawing of the whole composition (18 × 11). Engraved by Armytage, **7**, Pl. 61, 128. [1739] (2) Group of leaves from; engraved by Armytage, **7**, Pl. 62 ("By the Brookside"), 128, 228. [1740]

Richmond, Yorkshire, study from, for etching. Exh.—Boston 82 (**13**, 587). [1741]

Rouen from St. Catherine's Hill, drawing in R.'s collection; pen study. W. Ward. [1742]

Rouen; pen etching and w. c. W. Ward. [1743]

Scene on the Loire, drawing at Oxford; etched by R., **7**, Pl. 73. [1744]

"The only etching in the book that satisfied me," **21**, 127–128.

Schaffhausen, studies from :—

(1) "The Mill Stream." Etched by R., **7**, Pl. 74. [1745]

(2) Study in w. c. of "the Castle of Lauffen." Engraved by Cuff, **7**, Pl. 75. [1746]

Sheep Washing (*Liber*), sketch from, **15**, 95 (Fig. 20). [1747]

Slave Ship. Study of clouds from. Engraved by Armytage, **7**, Pl. 72 ("The Locks of Typhon"), 187. [1748]

Sun of Venice, oil-picture, R.A. 1843 :—

(1) Two studies, "For which I got turned out by the police" (1843); pencil and b. c. (5 × 7½ each). Birmingham Art Gallery. Exh.—F.A.S. 32, R.W.S. 210, M. 137. [1749, 1750]

(2) Another set (different studies, and finer work); pencil and b. c. (4¾ × 7¼ each). J. Brigg. Exh.—Coniston (1903) 76. [1751, 1752]

Swans; w. c. Brantwood. Reprod., **22**, Pl. 7. [1753]

Tours; pen and b. c. (9½ × 14). Lord Welby. Exh.—R.W.S. 418, F.A.S. 75. [1754]

Trees and stream in imitation of; w. c. (7 × 5). [1755]

Vignette in imitation of (1835); w. c. (5½ × 7⅜). R. Leycester. [1756]

Inscribed: "J. R. (about sixteen), nonsense."

Zug, Lake of:—

(1) Etched by R., mezzotinted by Lupton, **7**, Pl. 87. [1757]

(2) Study in b. and w. for mezzotinter's guidance. Miss Schuster. [1758]

(3) Study in colour. A. Wedderburn. [1759]

[In 1858 and later years, R. had many schemes for copying and engraving Turner's drawings, and other studies may be in existence, not here catalogued. For such schemes, see **7**, lxix., **8**, **17**, lxiii.]

Turrets :—

Studies of (? Baden); pencil and wash (6¾ × 4¾). J. Brigg. Exh.—Coniston (1903) 65. Engraved by G. Allen, but not published. [1760]

Turrets and Stone Terraces ("Composition by J. R., 1840"); pencil (14 × 9). A. E. Cropper. Reprod., **38**, Pl. 17. [1761]

Turrets. Joseph Bell. Exh.—Coniston (1906). [1762]

Tyrol:—

Bridge and Guard Tower (1835); pencil (7¾ × 9). A. E. Cropper. [1763]

In the Tyrol in the Old Time; pen (4½ × 5). A. E. Cropper. Reprod., **38**, Pl. 14. [1764]

In the Tyrol: sun rising above Castle (1838); w. c. (10½ × 9). Miss Harrison. [1765]

Tyrol Alps, Line of, Munich, 1859; pencil and pen. Exh.—Boston 50. [1766]

Ulm, Houses and Cathedral Spire (1835); pencil. Brantwood. Reprod., **1**, Pl. 1. [1767]

J. Ruskin

Turrets and Stone Terraces

1841

From a drawing in the possession of A. E. Cropper, Esq.

Vaus & Crampton, Sc.

Schaffhausen

1842

From a drawing in the possession of the Misses Norton

Unterseen:—
Old Houses (1835); pencil ($7\frac{3}{4} \times 10\frac{1}{2}$). Brantwood. Exh.—Coniston 19, R.W.S. 341, M. 18. Reprod., 1, Pl. 7. [1768]

"One of the best examples of the outline style of his youth."—*Manchester Catal.*

Old Houses; pencil ($10 \times 6\frac{1}{2}$). T. F. Taylor. [1769]

Uri, Bay of, Lake of Lucerne:—
View (1858); pen and w. c. ($13\frac{1}{2} \times 20\frac{1}{2}$). Exh.—F.A.S. (1878) 29 *a* (13, 510), F.A.S. 123. Ref. to, 35, 494. [1770]
Field of the Grütli, and Rothstok. Exh.—F.A.S. (1878) 29 *b* (13, 511). [1771]
See also Tell's Chapel.

Valtelline Mountains, from the Stelvio Pass (1835); pen and b. c. ($9\frac{1}{4} \times 13$). Mrs. Walter Druce. Exh.—Coniston 25, R.W.S. 352, M. 20, F.A.S. 7. [1772]

"A pen-and-ink recast of his sketch on the spot, with great feeling for the romance of the Alps, but no knowledge yet of their forms."—*Manchester Catal.*

Val Anzasca, Chestnut trees (1845); pen, sepia, and b. c. ($13 \times 18\frac{1}{2}$). W. Ward. [1773]

„ *Torrent* (1845); w. c. (13×18). Brantwood. Exh.—Boston 20. [1774]

Val d'Aosta: "Fortress in," the Château St. Pierre (1835). Brantwood. Reprod., 2, Pl. 21. Ref., 14, xxiv. [1775]

Valais, from the Tête Noire road (1835); pen. Brantwood. Exh.—Coniston 14. [1776]

Valence, Public Library (exterior); pencil ($13\frac{3}{4} \times 10$). T. F. Taylor. [1777]

Van Dyck, study of a girl in the portrait of the wife of Colyn de Nole at Munich (1859); sepia (20×14). Brantwood. Exh.—R.W.S. 273, F.A.S. 196. Ref. to, 7, 495. [1778]

Vase, book and candle (1876); pen and wash (8×11). Miss E. H. Moore. [1779]

Velan, Mont, from the Hospice of the Great St. Bernard (1835). Brantwood. Reprod., 1, Pl. 20. [1780]

VENICE:—
Approach from Mestre; w. c. ($9\frac{1}{4} \times 13\frac{1}{4}$). Birmingham Art Gallery. Exh.—R.W.S. 246. Reprod., 9, Pl. E. Sold at the Simon sale, 1904, 9 gs. [1781]
Arch in moulded brick, with cusps of stone and other details ("Sketched Feb. 9th, 1852, in the afternoon on the day of Mr. Prout's death"); pencil and colour ($10\frac{1}{2} \times 7$). Brantwood. Exh.—R.W.S. 204. [1782]
Balconies. Engraved by Cuff, 10, Pl. 13 (for details and refs., see 10, xx.). [1783]
Balcony Window; w. c. ($14 \times 7\frac{1}{2}$). South Kensington Museum. [1784]
Bases: decoration:—(1) Drawing. H. S. Severn. Exh.—M. 290. Engraved by Lupton, 9, Pl. 12 (for particulars and refs., see 9, xvii.). (2) Proof of the Plate, tinted by R. as a guide to the mezzotinter. H. S. Severn. Exh.—M. 291. [1785, 1786]

These were among 23 of the drawings for *Stones of Venice* given by R. to Lady Simon, and bequeathed by her to Mr. H. S. Severn.

Bases: plans; wash. H. S. Severn. Exh.—M. 272. Engraved by Armytage, 9, Pl. 11 (for particulars and refs., see 9, xvii.). [1787]
Bases: profiles. Engraved by Cuff, 9, Pl. 10 (for list, see 9, 336). [1788]

Boats:—
Two Studies: (1) With melons, see 29, 41. (2) With mats and fish-baskets. Exh.—F.A.S. (1878) 26 *a* (13, 509). One of them (dated 1845) was also exh. Fogg 31. [1789, 1790]
Another study. Exh.—F.A.S. (1878) 26 *b* (13, 509). [1791]
With figures, Venice in the distance (1849); w. c. ($4\frac{1}{2}\times10\frac{1}{2}$). A. E. Cropper. [1792]
Another study; w. c. ($5\times6\frac{1}{2}$). Brantwood. Exh.—R.W.S. 350. [1793]
"Braided House" (see 10, 453), details; pencil and pen (7×9). Brantwood. Exh.—R.W.S. 105. [1794]
Byzantine Archivolts. Engraved, 11, Pl. 8. [1795]
Byzantine Bases. Engraved, 11, Pl. 5 (for details, see 11, 266). [1796]
Byzantine Capitals: (1) Torcello, capital of nave pillar; pen and w. c. (2) St. Mark's, a shaft of the central porch; pen and wash ($10\frac{1}{2}\times7\frac{1}{4}$). Brantwood. Exh.—Boston 60, Coniston 77, R.W.S. 344, M. 296, F.A.S. 113. The two drawings lithographed, *Examples*, Pl. 3, 11, 322. (3) A detail drawing of the St. Mark's capital. Exh.—M. 282. [1797–1799]

"He had taken the measurements separately, it seems, and notes on the sketch: 'In copying must be elongated up to length and section.'"—*Manchester Catal.*

Byzantine Capitals: Concave Group. H. S. Severn. Exh.—M. 258. Engraved by Le Keux, 10, Pl. 8 (for details and references, see 10, xix.). [1800]
Byzantine Capitals: Convex Group; w. c. ($9\times7\frac{1}{2}$). Miss MacGhee. Exh.—M. 289, F.A.S. 42. Engraved by Le Keux, 10, Pl. 7 (for details and references, see 10, xix.). [1801]
Byzantine Carving, free-hand early work; chiaroscuro sketch (1879). E. W. Forbes. Exh.—Boston 71 (13, 586), Fogg 30. [1802]
Byzantine Jambs. Engraved, 11, Pl. 6 (for details, see 11, 269). [1803]
Byzantine ruin, Rio di Ca' Foscari (1849):—(1) Engraved Examples, 11, Pl. 8, 334; pen and wash ($8\frac{3}{4}\times10\frac{3}{4}$). Richard Norton. Exh.—Fogg 17. [1804] (2) Stilted archivolts; pen and wash ($8\frac{3}{4}\times10\frac{3}{4}$). Richard Norton. Exh.—Fogg 17. Exh.—Boston 67 (13, 586). Chromo-lithographed, Pl. 9 in *Examples,* 11, 336. [1805] (3) Conjectural restoration; pen and wash (12×17). W. Ward. Engraved by Armytage, Pl. 10 in *Examples,* 11, 338. [1806]
Byzantine Sculpture: ornaments from churches and houses; wash. H. S. Severn. Exh.—M. 255. Engraved by Le Keux, 10, Pl. 11 (for subjects and references, see 10, xx.). [1807]
Byzantine Windows; pencil and w. c. ($8\frac{1}{2}\times17\frac{1}{2}$). Brantwood. Exh.—R.W.S. 82. [1808]
Campanile, etc.; wash. H. S. Severn. Exh.—M. 264. Engraved by Lupton, 9, 247, Pl. 6 ("Types of Towers"). [1809]
Casa Badoari; w. c. H. S. Severn. Exh.—M. 256. Chromo-lithographed, 9, Pl. 8 ("Decoration by Disks"). Refs., 9, 238, 460. [1810]
,, window in; w. c. ($13\times19\frac{3}{4}$). Mrs. J. W. Bunney. [1811]
Casa Bernardo (1850); pencil and white ($13\frac{1}{2}\times10$). The late John Morgan. [1812]
Casa Bernardo Mocenigo, capital of window shafts; pencil and w. c. (19×13). W. Ward. Lithographed, *Examples,* Pl. 14, 11, 346. [1813]
Casa Contarini Fasan (1841); pencil, wash, and b. c. ($17\frac{3}{4}\times12\frac{1}{2}$). Oxford, Ref. 65 (21, 31). Exh.—Somme 32 (19, 275), F.A.S. (1878) 13 (13, 500), M. 260. Reprod., 3, Pl. 2. [1814]

Refs.: 22, 183; borrowed by Prout to make a drawing from, 4, 343, 24, xxxv., 28, 756; "could not have been much better done," 35, 295–296.

Casa Dario and Casa Trevisan; w. c. H. S. Severn. Exh.—M. 261. Chromo-lithographed, 9, Pl. 1 ("Wall Veil Decoration"). Refs., 9, 33, 425, 460. [1815]

Casa Dario; w. c. (9×5). J. F. Cheetham. Exh.—Coniston 83, R.W.S. 388, M. 274, F.A.S. 201. [1816]

Casa d'Oro (1845). Exh.—F.A.S. (1879) 109 (14, 436). Ref., 3, 214 *n.* [1817]

Casa Foscari:—

Casa Foscari (1845); w. c. (14×17½). South Kensington Museum. [1818]

Inscribed: "Ca Foscari, No. 4, Sept. 1845." For a ref. to R.'s drawing the Palace in company with Harding, see 8, 131 *n.*

Casa Foscari and the Frari (1876); pencil and tint (20×13). Mrs. Cunliffe. Exh.—Coniston 197, R.W.S. 109, M. 96. [1819]

"R.'s note on the drawing is 'left off beaten.' He generally knew when to leave off, and what to leave out. Of one of his best Venetian drawings, he often said, 'What a nice sketch it would have been if —— had not persuaded me to put in a sky!' And here enough is given to show the great mass of building in difficult perspective effect. The gondola was separately studied in a coloured drawing—so much time and trouble was spent over the work."—*Manchester Catal.*

Balcony: detail drawing; wash. Exh.—M. 249. [1820]

Capitals of third story (Sept. 1845); wash (14×8). Brantwood. Exh.—R.W.S. 237, F.A.S. 141. [1821]

Detail drawing; pencil and white. Exh.—M. 242. [1822]

Detail drawing; wash. Exh.—M. 292. [1823]

Study of living foliage (Sept. 19, 1845); w. c. (9¾×14½). S. C. Cockerell. [1824]

Window (1845); w. c. Mrs. Cunliffe. Etched in 8, Pl. 8. Ref., 8, 94, 132, 166. [1825]

Details of Window. Etched in 8, Pl. 4, fig. 8. [1826]

Casa Loredan, study of the marble inlaying (1845); w. c. (12¾×10½). Oxford, Rud. 22 (21, 175–176). Reprod., 4, Pl. 8. [1827]

Casa Loredan, "base story capitals, the four in their proper order"; pencil (4×13). Mrs. Rawnsley. Exh.—M. 288. [1828]

Casa Priuli; pencil and w. c. (16½×10½). Oxford, Ed. 210 (21, 93). [1829]. *See also* Windows.

Casa Trevisan. Engraved by Armytage, 9, Pl. 20 ("Wall Veil Decoration"); for refs., see 9, xix. [1830]

Campo S. Benedetto: (1) Balcony. Etched, 8, Pl. 11 (8, 175). (2) Details, 8, Pl. 12, fig. 8. [1831, 1832]

Capitals:—

Concave Group. Engraved by Lupton, 9, Pl. 17 (for particulars and refs., see 9, xviii.). [1833]

Convex Group; wash. H. S. Severn. Exh.—M. 262. Engraved by Lupton, 9, Pl. 18 (for particulars and refs., see 9, xviii.). [1834]

Gothic Capitals; pencil and wash. H. S. Severn. Exh.—M. 285. Engraved by Cuff, 11, Pl. 2 (for particulars and refs., see 11, xiii.). [1835]

The Four Venetian Flower Orders. Engraved by Cuff, 10, Pl. 10 (for particulars and refs., see 10, xx.). [1836]

Leafage of the Venetian Capitals; wash (7¼×5¼). B. Cadbury. Exh.—M. 275, F.A.S. 124. Engraved by Le Keux, 10, Pl. 20 (for particulars and refs., see 10, xxi.). [1837]

Renaissance Capitals. Exh.—Boston 70 (13, 586). [1838]

See also Byzantine Capitals.

Cornice Decoration; wash. H. S. Severn. Exh.—M. 276. Engraved by Lupton, 9, Pl. 16 (for particulars and refs., see 9, xviii.). [1839]

Cornice Profiles. Engraved, 9, Pl. 15 (for particulars and refs., see 9, xviii.). [1840]

Cornices and Abaci. Engraved, 11, Pl. 10 (for details, see 11, 282–283 [1841]

Details for "Stones of Venice." [Very numerous sheets or loose sketches of notes, measurements, etc., made during R.'s work on the *Stones of Venice* are in existence. Sometimes he cut out sketches or notes from his sketch-books and pasted them on to cardboard (as in 9, Pl. C). Some of the more finished notes are separately catalogued; *e.g.* "Studies at the *Frari*," 9, Pl. A. The following is a list of such other studies as have been exhibited or published:—]

An archivolt; pencil and tint (7½ × 5). Brantwood. Exh.—Coniston 85, R.W.S. 213. [1842]

Capitals in St. Mark's (1845); pencil and brush. Exh.—Boston 59. [1843]

Casa Farsetti; pen and pencil (19 × 13). G. Allen. Exh.—R.S.W. 405, M. 257. Reprod., 9, Pl. C. [1844]

Casa Priuli, sheet of studies; ref. to, with quotations, 11, 29 *n.* [1845]

Casa Sagredo: details of arch; w. c. (5 × 6). Exh.—Coniston (1906), R.W.S. 199. [1846]

Cornice; w. c. (4½ × 4½). Brantwood. Exh.—R.W.S. 156. [1847]

Details; pencil and tint (6 × 9). Brantwood. Exh.—R.W.S. 124. [1848]

Details of carvings; w. c. (6 × 4). Lady Barry. Exh.—F.A.S. 162. [1849]

Drawing for Fig. 7 in *Stones*, vol. i. Exh.—M. 270. [1850]

Drawings for Figs. 15, 21, 30, 40, 45, 55, and 56 in *Stones*, vol. i.; pencil and pen. South London Art Gallery. [1851]

Drawings for Figs. 20, 29, 31, 43, and 65 in *Stones*, vol. i. South London Art Gallery. [1852]

Four Studies in one frame: (1) "Capital of jamb 3rd window next Bridge of Sighs"; w. c. (5 × 4). (2) Capital from Ducal Palace; w. c. (4½ × 4). (3) Arch; pen and wash (6 × 4½). (4) Steps; pencil (3 × 3). South London Art Gallery. [1853]

The Grouping of Shafts; pen drawing for Fig. 14 in *Stones*, vol. i. South London Art Gallery. [1854]

Ornaments on tombs, etc.; pencil and wash (7½ × 6). South London Art Gallery. [1855]

Sheet of sketches and notes. Reprod., 38, Pl. 18. [1856]

Sheet of sketches and notes (13 × 9½). E. T. Cook. Exh.—R.W.S. 161. Reprod., 38, Pl. 18. [1857]

Tomb of Vital Falier: a sheet of notes. Exh.—M. 286. [1858]

Various studies; b. and w. (12 × 9). Brantwood. Exh.—F.A.S. 48. [1859]

Distant Views, from the Lagoon:—

(1) W. c. (8½ × 19½). E. Gurney. Exh.—R.W.S. 337. [1860]

(2) Pencil (6½ × 20). E. Gurney. Exh. in a frame with (1), F.A.S. 107. [1861]

(3) Another. Exh., with (1) and (2), at F.A.S. (1878) 17–19 (13, 500). [1862]

Doorheads:—

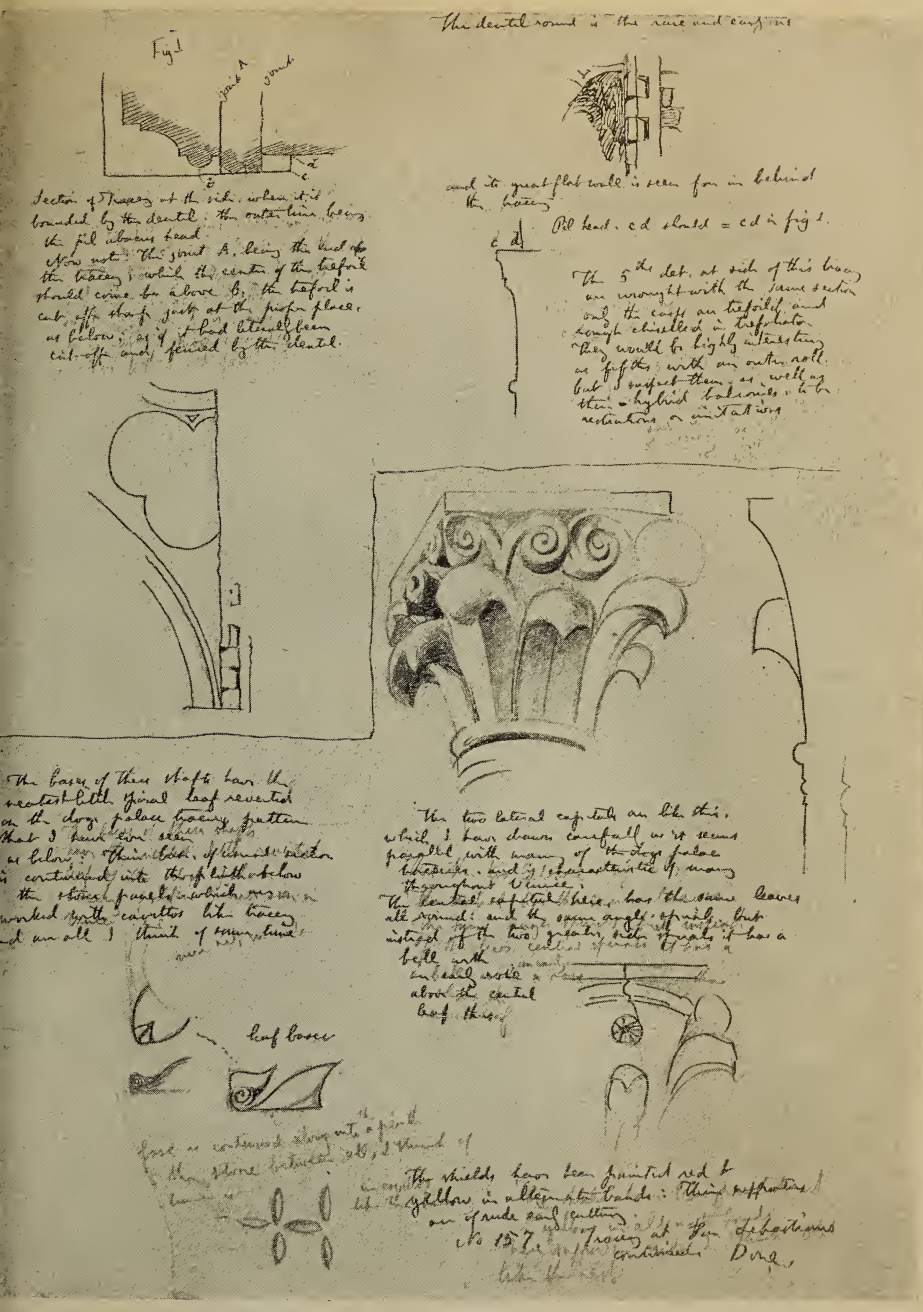
From Ca' Contarini Porta di Ferro; pen (8½ × 11). Brantwood. Exh.—Boston 63, Coniston 95, R.W.S. 135, F.A.S. 157. Outline for mezzotint of upper example in *Examples*, Pl. 11, 11, 340. [1863]

In Campo S. Margarita. Exh.—Boston 63. Outline for mezzotint of lower example in *Examples*, Pl. 11, 11, 340. [1864]

In Ramo Dirimpetto Mocenigo. Exh.—Boston 65. Chromo-lithographed in *Examples*, Pl. 12, 11, 342. [1865]

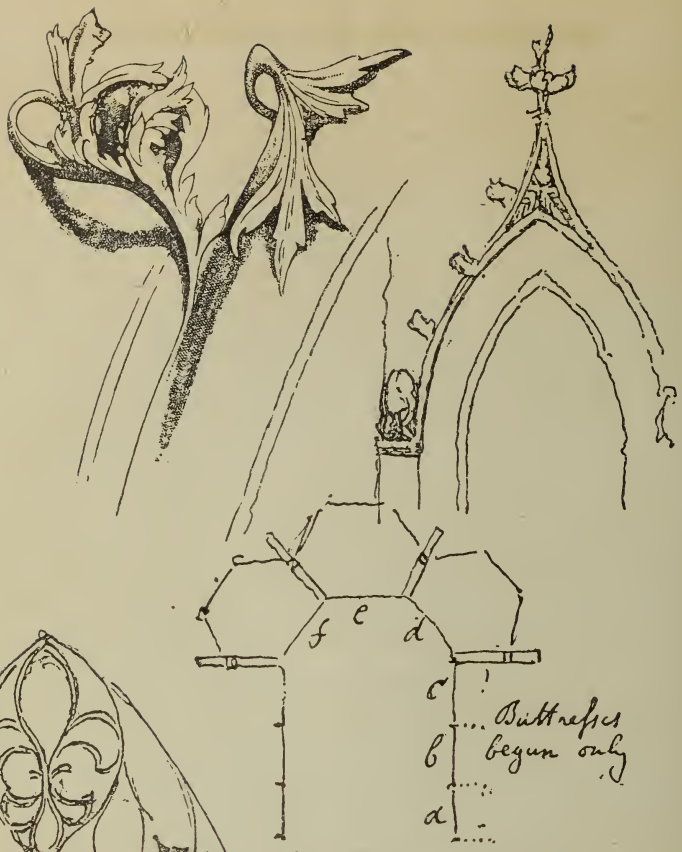
In Campiello della Chiesa San Luca. Exh.—Boston 66. Engraved by Armytage in *Examples*, Pl. 13, 11, 344. [1866]

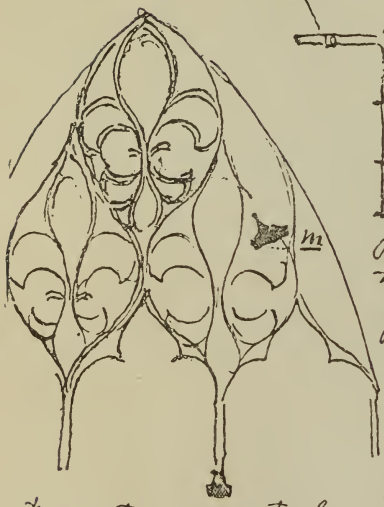
With sculptured figures (detail drawing on back); pen and wash (15 × 9½). Sir J. Stirling Maxwell. [1867]



Studies for "The Stones of Venice"

To face p. 294





Plan of east end from the transepts. d. e f are the perfect windows c has the triangle space carved but has no flamboyant tracery above it and the crockets are poorer and heavier. while a and b have no Δ work: only crockets and annuals. -and these much poorer. The band of arabesque above all is full of fancy. but clumsy and debased.

Decoration on central buttress. All done with one moulding: no subordination. but the foliations cut smaller than the rest. No capitals of course

Studies for "The Stones of Venice"

Ducal Palace:—

Ducal Palace and the Salute (1835); pen and ink ($9\frac{1}{2}\times13\frac{1}{2}$). F. Manson. Exh.—F.A.S. 3. Reprod., 35, Pl. 8. Described, 35, 182. [1868]

Exterior of Ducal Palace, taken from the water (1845); wash (14×20). Oxford, Ref. 67 (21, 31–32). Exh.—Verona 34 (19, 456), F.A.S. (1879–80) 105 (14, 424, 435). Reprod., 4, Pl. 9. [1869]

Ducal Palace, Riva and S. Giorgio; pen and brown ink. G. Crozier. Exh.—M. 37. [1870]

"Given by R. to Samuel Prout, and much valued by him until his death, when it passed into the possession of the late Robert Crozier, President of the Manchester Academy of Fine Arts."—*Manchester Catal.*

Ducal Palace, Tower of St. Mark's and Riva de' Schiavoni (1870); w. c. ($9\frac{3}{4}\times14\frac{1}{4}$). F. W. Hilliard. Exh.—Coniston 175, R.W.S. 372, M. 380. [1871]

"In trying to make his study perfect, putting the little blinds to the windows in and out again, he kept his party waiting day after day—for three weeks, the story goes."—*Manchester Catal.*

Ducal Palace: study of the colour in morning sunlight (1874); w. c. Exh.—F.A.S. (1878) 12 (13, 499). [1872]

The Giant's Staircase (1835); pencil ($6\frac{1}{4}\times6\frac{1}{4}$). E. B. Knobel. Exh.—Coniston 27, R.W.S. 351, F.A.S. 4. [1873]

The Giant's Staircase (1841); pencil and sepia ($13\frac{1}{4}\times18$). Oxford, Ref. 64. Exh.—Verona 41 (19, 457), Bradford 433. Reprod., 4, Pl. 2. Refs., 4, 41 *n.*, 343, 22, 183, 321, 35, 295. [1874]

Sculpture of the Giant's Staircase (1872); pencil and w. c. (9×6). H. T. Ellis. Exh.—F.A.S. 178. [1875]

Capitals (for the numbering of the capitals, see 10, 468):—

Capital 11 (Birds and Leafage). Etched, 8, Pl. 5. Ref. to, 8, 122, 231. [1876]

Capital 17 (The Sages); wash ($8\frac{1}{2}\times9\frac{1}{2}$). Brantwood. Exh.—F.A.S. 83. [1877]

Capital 20 (bees, etc.); sepia ($18\times11\frac{1}{2}$). Francis Bullard. Exh.—Fogg 24. Engraved by S. Reynolds, in *Examples*, Pl. 1, 11, 318. [1878]

Renaissance Capitals of the Loggia. Lithographed in *Examples*, Pl. 15, 11, 348. Sold at Christie's, May 28, 1901, 32 gs. [1879]

Southern Balcony: compartments; pen and w. c. ($11\times16\frac{1}{2}$). Brantwood. Exh.—R.W.S. 263. Engraved by Cuff, *Examples*, Pl. 5, 11, 326. [1880]

,, Sections of the same. Engraved by Cuff, *Examples*, Pl. 5 B, 11, 328. [1881]

Spandril Decoration; wash. H. S. Severn. Exh.—M. 284. Engraved by Armytage, 9, Pl. 14; refs. 9, 327, 352, 459. [1882]

The Fig Tree Angle looking seaward (1869); pencil and tint ($19\times9\frac{3}{4}$). H. Favarger. Exh.—Verona 35 (19, 456), Coniston 174, R.W.S. 127, F.A.S. 73. Reprod., 10, Pl. H. See 10, 358 *n.* [1883]

Sculpture on the Fig Tree Angle; w. c. ($4\frac{1}{2}\times5\frac{1}{4}$). Oxford, Ed. 218 (noted, 21, 94 *n.*). Exh.—Prout and Hunt Exh., 1879, No. 106 (14, 435, 436). Engraved, 7, Fig. 16 (p. 474). [1884]

The Vine Angle (see 10, 359):—

Sculpture of the Angle (the Sons of Noah), with façade; w. c. ($19\frac{1}{2}\times13$). Manchester City Art Gallery. Exh.—Coniston 81, R.W.S. 229, F.A.S. 46. Reprod., 10, Pl. I. [1885]

Leafage of the Vine Angle; pencil and wash (10×7). J. R. Barlow. Exh.—R.W.S. 68, M. 293, F.A.S. 66. Engraved by Armytage, 10, Pl. 19 (10, 218, 361). [1886]

The Vine Angle; pencil and wash ($14\frac{1}{2}\times11$). Exh.—F.A.S., unnumbered. [1887]

This drawing was photographed, see above, p. 97.

Foliage of Angle Capital; w. c. ($7\frac{1}{2}\times6\frac{1}{4}$). Oxford, Ed. 219 (noted, 21, 94 *n.*). [1888]

Edge Decoration; pen and wash. H. S. Severn. Exh.—M. 302. Engraved by Armytage, 9, Pl. 9 (for particulars and refs., see 9, xvi.–xvii.). [1889]

Frari, Church of the, detail drawings:—(1) "Details for *Stones,* 1850"; pen and pencil (14 × 10). Exh.—F.A.S. 172. (2) Windows and traceries; pencil and wash (14 × 9). Brantwood. Reprod., 9, Pl. A. Ref. to, 14, 424. [1890, 1891]

Fondaco de' Turchi:—

General view; w. c. ($13\frac{1}{4} \times 18\frac{1}{2}$). Mrs. Cunliffe. Exh.—Coniston 78, R.W.S. 10, M. 97. Reprod. in colour, 10, Frontispiece. [1892]

General view; w. c. ($7\frac{1}{2} \times 8\frac{1}{4}$). F. W. Green. Exh.—Coniston 79, R.W.S. 34, M. 265, F.A.S. 82. [1893]

,, w. c. ($12\frac{1}{2} \times 18$). Francis Bullard. Exh.—Fogg 25. [1894]

Arch and Capitals; pencil and w. c. ($8\frac{1}{2} \times 10$). Birmingham Art Gallery. Exh.—Coniston 80, R.W.S. 356, F.A.S. 84. [1895]

Capital; wash ($8\frac{1}{2} \times 6\frac{1}{8}$). S. C. Cockerell. Shown in 10, Pl. 8, No. 14. [1896]

Capital; w. c. ($6\frac{1}{2} \times 5\frac{1}{2}$). J. Willis. [1897]

Capital of a pillar of upper arcade; w. c. Mrs. Cunliffe. [1898]

Capitals. Engraved by Le Keux, 11, Pl. 12 (11, 271, 276, 378). [1899]

Details; pencil and tint (5 × 7). Brantwood. Exh.—R.W.S. 90, F.A.S. 89. [1900]

Two studies; pen and tint ($9 \times 10\frac{3}{4}$). Miss Wilmersdoeffer. Exh.—R.W.S. 169, F.A.S. 174. [1901]

Grand Canal and the Rialto:—

Above the Rialto (1852); pencil and w. c. (13 × 17). Birmingham Art Gallery. Exh.—R.W.S. 220. [1902]

Upper Reach, with Casa Manin and Casa Grimani, etc. (1870); pencil and wash (14 × 20). Oxford, Ref. 66 (21, 31). Exh.—F.A.S. (1878) 16 (13, 500), R.W.S. 35, M. 372. Reprod., 21, Pl. 27. [1903]

"The old Proutesque style of his youth here fully developed."—*Manchester Catal.*

View from the Fish Market to the Ca' Foscari (1872); pencil ($12\frac{3}{4} \times 19$). Brantwood (once at Oxford). Exh.—F.A.S. (1878) 14 (13, 500, 509), R.W.S. 145, F.A.S. 203. [1904]

View from Ca' Bernardo to Ca' Grimani (1876); pencil ($13\frac{1}{2} \times 20$). Brantwood (once at Oxford). Exh.—F.A.S. (1878) 15 (13, 500), R.W.S. 31, F.A.S. 191. Reprod., 9, Frontispiece. [1905]

One of the most elaborate of R.'s pencil drawings.

Grand Canal, rapid note of composition; pencil ($4\frac{1}{4} \times 9$). Brantwood. Exh.—M. 384. [1906]

A note on the subject painted in the following drawing.

The Rialto (1870); w. c. ($6\frac{1}{2} \times 8\frac{3}{4}$). Miss Hilliard. Exh.—Coniston 176, R.W.S. 33, M. 381. [1907]

"Painted to see how much he could do in one morning before breakfast."—*Manchester Catal.*

Gothic Archivolts. Engraved, 11, Pl. 9 (for details, see 11, 281). [1908]

Gothic Jambs. Engraved, 11, Pl. 7 (see 11, 13, 270, and for details, 11, 270). [1909]

Isola di San Servilio, Lazzaretto (Oct. 19, 1851); pencil and wash ($2\frac{3}{4} \times 13\frac{1}{2}$). Brantwood. Exh.—Coniston (1903) 71. [1910]

Jean d'Acre Pillars. See under St. Mark's.

Morning at Venice ("Sept. 13," 1851); w. c. (7 × 9). R. Peacock. Exh.—R.W.S. 358. [1911]

Miracoli, Church of, hawthorn leaves from base of a pilaster in ; w. c. ($13\frac{3}{4} \times 9\frac{1}{2}$). Oxford, Ed. 94 (21, 83). Exh.—Verona 45 (19, 458), R.W.S. 242. [1912]

Miracoli, Church of. A drawing ref. to, 23, 16. [1913]

Moonlight from the Lagoon (1849) ; w. c. ($6\frac{1}{2} \times 9$). Lady Sykes. Exh.—R.W.S. 178, F.A.S. 219. Reprod., 10, Pl. J. [1914]

Niche and arcade (Nov. 15, 1849) ; w. c. (10×9). Brantwood. Exh.—R.W.S. 65. [1915]

The Orders of Venetian Arches. Engraved by Cuff, 10, Pl. 14 (for details and refs., see 10, xx.). [1916]

Palazzo del Cammello ; pencil (9×6). Brantwood. Reprod., 9, Pl. B. [1917]

Piazzetta and St. Mark's (1835) ; pencil ($6\frac{1}{2} \times 9\frac{1}{2}$). Brantwood. Exh.—R.W.S. 348, M. 25. [1918]

Pencil Notes of Composition, 1876, 1877 (see 24, xxxix.) :—

At Venice (Rialto) ; soft pencil ($5\frac{1}{4} \times 9$). Brantwood. Exh.—Coniston 202, R.W.S. 421, Whitechapel (1905). Reprod., 24, Pl. A (upper subject). [1919]

At Venice. Brantwood. Exh.—Whitechapel (1905). Reprod., 24, Pl. B (upper subject). [1920]

At Venice. Two sketches (8×5 each). Brantwood. Exh.—Coniston 201, M. 336, Whitechapel (1905). Reprod., 24, Pl. C. [1921]

At Venice (Zattere). Brantwood. Reprod., 24, Pl. D (upper subject) [1922]

At Venice. Exh.—Whitechapel (1905). Reprod., 24, Pl. D (lower subject). [1923]

At Venice (Jan. 13, 1877) ; pencil and wash ($8 \times 4\frac{3}{4}$). South London Art Gallery. [1924]

At Venice (Jan. 15, 1877) ; pencil and wash ($8 \times 4\frac{3}{4}$). South London Art Gallery. [1925]

This drawing was one of several which R. had photographed and reproduced by autotype process, with a view to use in *St. Mark's Rest* (see 37, 205) ; but ultimately they were not published.

At Venice (1876) ; pencil ($19\frac{1}{8} \times 13\frac{5}{8}$). The Misses Norton. Exh.—Fogg 9. [1926]

At Venice (18 and 19 Jan. 1877) ; w. c. ($8 \times 4\frac{3}{4}$). Mrs. Herbert Paul. [1927]

At Venice (1877) ; seven similar pencil drawings (each $5\frac{1}{4} \times 7$). C. H. Moore (to whom Ruskin presented them). [1928–1934]

Quay of the Salute (1876) ; pencil and sepia ($6\frac{1}{2} \times 10$). Miss E. H. Moore. [1935]

Redentore, sunset (1851) ; pencil and wash. Brantwood. Exh. — Coniston (1903) 71. [1936]

St. Mark's :—

North-West Porch (1877) ; w. c. (25×30). Brantwood. Exh.—R.W.S. 1879 (No. 28, Annual Exhibition), Coniston 28, R.W.S. 19, F.A.S. 62. [1937]

The most elaborate and important of R.'s w. c. drawings of architectural subjects. Ref. to, 24, 413.

North-West Porch, a copy of part of the foregoing made in 1879 for C. E. Norton ; w. c. ($19\frac{1}{2} \times 13\frac{3}{8}$). The Misses Norton. Exh.—Boston 69, Fogg 4. Reprod., 10, Pl. D. See 10, lxiv., 37, 276, 286, 563. [1938]

North-West Angle (1845) ; pencil and w. c. (18×12). Miss Harrison. [1939]

Inscribed : "To W. H. Harrison, Esq., with the workman's best regards. St. Mark's, Venice. J. Ruskin, 1845."

Southernmost porch, archivolt ; pen, w. c. and gold ($12 \times 17\frac{3}{4}$). Mrs. Cunliffe. Exh.—Boston 61, Coniston 82, R.W.S. 239, M. 100. Engraved by Lupton, 11, Pl. 16 ("St. Mark's Vault"). [1940]

For references, see 11, 350, 13, 585. Inscribed on the back : "From a daguerreotype with added study of detail."

Southern Portico (1851): (1) Pen ($16\frac{1}{2}\times10$). Sir T. Barlow. Exh.—Coniston 91, R.W.S. 134, F.A.S. 199. [1941] (2) Sepia ($16\frac{1}{2}\times10$). Exh.—Boston 62. Drawings for the mezzotint (Lupton) in *Examples*, 11, Pl. 6 (p. 330). [1942]

On (1) R. has written: "Pen drawing for large plate to go under mezzotint—spoiled by cross shadows and very vile." M. 273, only a Plate.

Southern Portico, sketch of a portion; pencil. [1943]

This was one of the drawings which R. had photographed for inclusion in *St. Mark's Rest*, but it was not used.

An archivolt (1849); w. c. (19×13). J. E. Champneys. Exh.—R.W.S. 2, F.A.S. 49. [1944]

Archivolt, fragment of doorway on r. of main entrance. Miss Ewart. Exh.—M. 295, F.A.S. 143. Engraved (part of the Plate entitled "The Vine, Free and in Service") by Armytage, 10, Pl. 6 (for refs., see 10, 115, 218). [1945]

One of the bosses of acanthus in outer central arch; wash (6×5). Ruskin Museum, Sheffield (30, 175, 188, 203). Reprod., 24, 287, Pl. 58. One of the bosses is also etched in 8, Pl. 1, fig. 3. [1946]

An arch; pencil and wash (8×8). Exh.—Coniston (1903) 88. [1947]

Capitals and cornice (unrestored); w. c. ($5\frac{1}{4}\times8\frac{3}{4}$). Mrs. Hay Wilson (formerly Sir J. Simon). Exh.—R.W.S. 394. Reprod., 10, Pl. E. For particulars and references, see 10, lxiv., 28, 724. Sold at Simon sale, 1904, 27 gs. [1948]

Capital of central porch. *See* Byzantine Capitals.

Lily Capital: (1) Pencil and tint ($8\frac{1}{2}\times6$). Mrs. Cunliffe. Exh.—Coniston 84, R.W.S. 385, M. 99. Engraved by Le Keux, 10, Pl. 9. (2) Details. Engraved by Cuff, *Examples*, Pl. 7, 11, 332. [1949, 1950]

S. side, with one of the Jean d'Acre pillars: sketch after rain (27th May 1846); w. c. ($17\times11\frac{1}{2}$). Oxford, Ed. 209. Chromo-lithographed, 24, Frontisp. Ref. to, 24, 409. [1951]

,, Jean d'Acre pillars; w. c. on purple ($6\times3\frac{1}{2}$). Oxford, Suppl. 174. [1952]

,, Jean d'Acre pillars; w. c. on purple ($6\times3\frac{1}{2}$). British Museum. Exh.—Prout and Hunt Exh. 1880, 107, and noted by R., 14, 427, 24, 413. Reprod., 14, Pl. 21. [1953]

This drawing was numbered B 293 in an "Exhibition of Drawings and Sketches" at the Brit. Museum in 1901. The Guide noted: "A very characteristic example of Mr. R.'s remarkable power of eye and hand in expressing the detail and character of sculptured ornament. He loved the colour purple, and has translated the material of these columns into that colour for his pleasure" (p. 61).

,, Jean d'Acre pillars: another study; w. c. on purple (6×4). H. Favarger. Exh.—Coniston 178, R.W.S. 180, F.A.S. 187. [1954]

,, Jean d'Acre pillars: another study; w. c. ($11\times8\frac{1}{2}$). R. A. Hadfield. Exh.—Prout and Hunt Exh. 108 *a* (14, 435), F.A.S. 207. [1955]

One of the foregoing was once at Sheffield, 30, 175 (No. 23).

Mosaics of Olive Trees and Flowers; wash. H. S. Severn. Exh.—M. 254. Engraved by Armytage, 11, Pl. 4 (p. 211). [1956]

Mosaic (Pontifices, etc.). The drawing at Oxford, Ref. 170 (21, 43), is possibly by R. (24, 296). [1957]

Moulding above and around Arabian arch; pencil and wash ($10\frac{1}{2}\times14\frac{1}{2}$). G. Allen. [1958]

Pulpit, details from panel decoration. Etched in 8, Pl. 12. [1959]

Portico; pencil and b. c. ($10\frac{1}{4}\times7$). A. Wedderburn. [1960]

Detail from (1850); pencil ($11\frac{3}{4}\times8$). Brantwood. Exh.—Coniston (1903) 67, F.A.S. unnumbered. [1961]

S. Andrea, Church of; pencil and b. c. A. Fleming. [1962]

San Severo, Palace at (see 10, 308); w. c. Described, 24, 409. [1963]

S. Giorgio in Aliga :—

Sunset (1849); w. c. (7 × 9). Count Benckendorff. Exh.—R.W.S. 205, M. 222, F.A.S. 218. Engraved by Lupton, 5, Pl. 15 ("St. George of the Seaweed"). [1964]

View (1849); w. c. (7 × 9). Exh.—R.W.S. 206, M. 229, F.A.S. 220. Reprod., 10, Pl. A. [1965]

S. Giorgio de' Schiavoni :—

Bas-relief of St. George on the outside of the church; pencil sketch. Oxford, Ed. 171 (21, 152 *n.*). [1966]

Sunset at; w. c. (7 × 9). Brantwood. Exh.—M. 234. [1967]

Another Subject (1872); w. c. (10 × 9½). C. E. Norton. In W. G. C.'s Catalogue. [1968]

See also under Carpaccio.

S. Giovanni Evangelista: eagle's wing from sculpture at. Brantwood. Exh.—Coniston 203. [1969]

SS. Giovanni e Paolo, Church of (1876); w. c. (13½ × 17). Brantwood. Exh.—Coniston 198, R.W.S. 345. [1970]

,, cornice moulding from a tomb in; pencil and wash (10½ × 17½). W. Ward. Lithographed, Pl. 4 in *Examples,* 11, 324. [1971]

,, tomb of Marco Cornaro, head of niche (8 × 4½, on other side diagrams for *Mod. P.*). Brantwood. Exh.—R.W.S. 139. [1972]

St. Mark's Place (1835); pencil (4½ × 5¾). E. B. Knobel. Exh.—Coniston 27, R.W.S. 351, F.A.S. 4. [1973]

Scuola di San Marco (1876); w. c. (13½ × 17). F. Manson. Exh.—F.A.S. 154. Reprod., 11, Frontispiece. Ref. to as painted against Canaletto, 24, xxxvii., 37, 210. [1974]

Sea Walls; w. c. (5 × 8). Brantwood. Exh.—Coniston 200, R.W.S. 224. [1975]

Sunset, a beginning in colour (1849 or 1850); w. c. (4¾ × 8¾). Brantwood. Exh.—R.W.S. 8. [1976]

Sunset reflections; w. c. (4¾ × 7½). H. Hartley. [1977]

Tracery Bars. Engraved, 11, Pl. 11 (see 11, 284, 287, and for details, 11, 285). [1978]

View; w. c. (6¾ × 10½). H. T. Butler. Exh.—F.A.S. 184. [1979]

View (1876); pencil (13½ × 15). Brantwood. Exh.—R.W.S. 75. [1980]

View, with the Salute, etc. (1876); w. c. (12¾ × 16). A. Wedderburn. Exh.—Boston 68, R.W.S. 46, M. 385. [1981]

An unfinished attempt to combine broad treatment of colour with high finish. Inscribed: "Left off beaten and tired, 1876. Signed, J. Ruskin, 1879."

View, on the Zattere (1876); w. c. (3½ × 10¼). E. T. Cook. Exh.—F.A.S. 221. [1982]

,, ,, (1877); w. c. (5½ × 9). C. H. Moore (to whom Ruskin presented it). [1983]

View, rough sketch. W.A. Albright. Exh.—F.A.S., unnumbered. [1984]

View, balconies and lagoon; (1876–77). This drawing was reproduced by autotype process, but not published. [1985]

Windows :—

Of the Second Order, Casa Falier; pencil and tint (4 × 3¾). Mrs. Cunliffe. Exh.—Coniston 86, R.W.S. 393. Engraved by Armytage, 10, Pl. 15 (for references, see 10, xx.). [1986]

Of the Third and Fourth Orders, Casa Sagredo; w. c. (5 × 9). G. Thomson. Exh.—Sheffield (1901) 218, M. 252. Reprod., 10, Pl. F. See 10, lxiv.–lxv. [1987]

Of the Fourth Order, Palazzo Foscarini; pencil and colour (14¾ × 7½) G. Allen. Exh.—R.W.S. 309 [1988]

Of the Fourth Order, Casa Foscari; pencil and tint ($4\frac{3}{4} \times 3\frac{3}{4}$). Mrs. Cunliffe. Exh.—Coniston 86, R.W.S. 378. Engraved by Armytage, **10**, Pl. 16 (see **10**, xxi.). [1989]

Of the Fifth Order: (1) From a house in the Campiello della Strope. J. P. Smart. (2) From the Priuli Palace. W. Ward. These are the subjects which were engraved by Armytage, **10**, Pl. 18, see **10**, xxi., 310 *n.* [1990, 1991]

Arabian Windows in Campo S. Maria Mater-Domini; wash (12 × 17), C. J. Holliday. Exh.—M. 300. Engraved by Lupton, *Examples*, Pl. 2, **11**, 320. Sold at Christie's, June 2, 1905, 46 gs. [1992]

Of the Early Gothic Palaces. Engraved by Cuff, **10**, Pl. 17 (for details and references, see **10**, xxi.). [1993]

Of the Casa Falier; lamp-black ($5 \times 8\frac{1}{2}$). Dr. Davies. Exh.—R.W.S. 308, M. 287, F.A.S. 148. Reprod., **10**, Pl. G. See **10**, lxv. [1994]

In Campiello S. Rocco (Dec. 12, 1849); pencil and colour (14 × 10). Brantwood. Exh.—R.W.S. 138. [1995]

Venus de' Medici, Head (1862); pencil (11 × 9). F. W. Hilliard. Exh.—M. 393, Coniston (1903) 60. Ref. to, **36**, 405. [1996]

Vercelli (1846); pen and brown ($10 \times 6\frac{1}{4}$). Capt. Clive Bingham. Exh.—R.W.S. 265, F.A.S. 31. Reprod., **1**, Pl. 4. See **8**, 84 and *n.* [1997]

Verona (for refs. to R.'s drawings at Verona in 1869 generally, see **19**, xlix.–liii., **36**, 595):—

The Adige at Verona (1869):—

Pencil ($6\frac{1}{2} \times 9\frac{1}{2}$). Brantwood. Exh.—R.W.S. 279. [1998]

This drawing was photographed and reproduced by autotype process, but was not published.

Pencil (12 × 15). Brantwood. Exh.—F.A.S. 423. [1999]

Archivolt Decoration; w. c. H. S. Severn. Exh.—M. 298. Chromo-lithographed, **9**, Pl. 19. Refs., **19**, 390, 397. [2000]

Bridge; pencil ($6\frac{1}{2} \times 9\frac{1}{2}$). Brantwood. Exh.—R.W.S. 15. [2001]

Bridge; pencil on grey ($5 \times 7\frac{3}{4}$). Brantwood. Exh.—R.W.S. 231, F.A.S. 183. [2002]

A Capital; pencil and b. c. (10 × 6). T. F. Taylor. Exh.—M. 312. Reprod., **19**, Pl. 21. [2003]

Castelbarco Tomb, at Sta. Anastasia:—

(1835) Pencil ($9\frac{3}{8} \times 6\frac{1}{2}$). Brantwood. Exh.—F.A.S. 25. Reprod., **19**, Pl. 25. [2004]

(1852) W. c. (26 × 12). Brantwood. Exh.—Somme 12 (**19**, 271), R.W.S. 92. Reprod., **9**, Pl. D. Refs., **9**, li., **36**, 566. [2005]

(1869) W. c. (on sketch-book leaves mounted together, $47\frac{1}{2} \times 38$). Brantwood. Exh.—R.W.S. 218. [2006]

(1869) Unfinished Sketch of the Tomb, seen from one of the windows of the Hotel of the Two Towers; w. c. Exh.—Verona 15 (**19**, 452–453), **36**, 566. [2007]

Sketch; b. and w. (8 × 6). A. Wedderburn. Ref., **8**, 175 *n.* [2008]

Bracket; pencil and tint ($9 \times 7\frac{1}{2}$). Brantwood. Exh.—R.W.S. 128. [2009]

Castel Vecchio (1841); pencil and tint ($13\frac{1}{2} \times 18$). Brantwood. Exh.—R.W.S. 27. [2010]

Cathedral:—

Apse, with other details (May 12, 1846); pen and wash ($13 \times 18\frac{1}{2}$). Brantwood. Exh.—R.W.S. 53, F.A.S. 80. [2011]

Base of a column; w. c. ($10 \times 6\frac{3}{4}$). Oxford, W.S. i. 5. [2012]

Porch: Griffin sustaining the pillar on the north side (1852); wash. Exh.—Somme 6 (**19**, 270). Engraved by Cuff, **5**, Pl. 1 ("True and False Griffin"). [2013]

Porch: the same Griffin (1869); w. c. ($17\frac{1}{2} \times 11\frac{1}{2}$). Oxford, Ed. 82 (21, 82, 123). Exh.—Verona 4 (19, 449). Ref. to also, 19, li., 36, 571. [2014]

This drawing was photographed, and placed on sale by R. (37, 712).

Porch: Griffin sustaining the pillar on the south side ("May 11"); w. c. ($8\frac{1}{4} \times 13\frac{3}{4}$). Oxford, Ed. 81 (21, 82, 123). Exh.—R.W.S. 392. Reprod., 20, Pl. D. [2015]

S. Door: base of one of the upper pillars; w. c. ($4 \times 3\frac{1}{4}$). Oxford, Ed. 80 (21, 82 *n.*). [2016]

S. Door: grotesque (1845); wash ($6\frac{3}{4} \times 5$, another sketch of Verona on the back). Mrs. M'Caw. Exh.—Somme 7 (19, 270), F.A.S. 156. Reprod., 12, Pl. 14. [2017]

Detail of sculpture; pencil on buff ($5\frac{1}{2} \times 5\frac{1}{2}$). Exh.—L.C.C. [2018]

Photographed and reproduced by autotype process, but not published.

Fountain at (1841); pencil and tint ($13\frac{1}{2} \times 13$). H. P. Mackrell. Exh.—R.W.S. 176. Reprod., 36, Pl. 4. [2019]

Gate of Verona (Oct. 31, 1876); pencil ($5 \times 7\frac{3}{4}$). Brantwood. Exh.—R.W.S. 231, F.A.S. 183. [2020]

Landscape from the heights above Verona: two drawings; pencil and b. c. (6×10 each). British Museum. One of them reprod., 16, Pl. 2. [2021, 2022]

Inscribed by R.: "Two meritorious studies at Verona." See 16, lxxi., 66.

Palazzo Minischalchi (1845); w. c. ($13\frac{1}{2} \times 7\frac{3}{4}$). S. Morse. Exh.—M. 314. [2023]

Piazza delle Erbe (1841); pencil and wash (13×19). Oxford, Ref. 62 (21, 31). Exh.—Verona 42 (19, 457), F.A.S. (1878) 24 *k* (13, 507), Bradford 439. Reprod., 19, Pl. 20. [2024]

Piazza de' Signori (1869); pencil and b. c. (19×13). Oxford, Ref. 80 (21, 33 *n.*). Exh.—Verona 43 (19, 457). Reprod., 19, Pl. 26. Ref. to, 19, liv. [2025]

Plain of the Adige, Verona. Two sketches; pencil and white ($6\frac{1}{2} \times 9\frac{3}{4}$, $7 \times 9\frac{3}{4}$). Brantwood. Exh.—R.W.S. 21. [2026]

Ponte del Castello (1869); w. c. ($6\frac{3}{4} \times 10$). Oxford, Ed. 295. [2027]

Ponte della Pietra, "Fra Giocondo's Bridge":—

Three Sketches: (1) Bridge; pencil ($6\frac{1}{2} \times 10$). [2028] (2) Vegetation on it; pencil and tint ($5\frac{1}{2} \times 6$). [2029] (3) Arch of bridge; pencil ($5\frac{1}{2} \times 10$). H. C. Colman. Exh.—F.A.S. (1878) 41 (13, 523), R.W.S. 219, F.A.S. 95. [2030]

Colour study. Exh.—F.A.S. (1878) 42 (13, 523). [2031]

Bridge with the Adige in flood (1869); w. c. ($6\frac{3}{4} \times 10$). R. W. Smith. Exh.—R.W.S. 217, M. 315, F.A.S. 37. [2032]

"R.'s self-criticism, scribbled on the mount, was given some 20 years later: 'Adige in rather a temper! My best sort of sketching, but, of course, incomplete; wanted shutting off the light on left and some river under the arch.'"—*Manchester Catal.*

Another sketch (1869); w. c. ($6\frac{3}{4} \times 10$). Oxford, Ed. 295; ref. to, 19, lv. [2033]

This, and Ponte del Castello, were exh. at the R.W.S. (1875), 219.

St. Anastasia, Church of:—

Sketch of capital of central pillar, w. façade. Exh.—Verona 14 (19, 452). [2034]

Studies of the pilaster of façade, next to Castelbarco tomb (1869) (for a ref. to these, see 22, 55):—

(1) Upper portion; w. c. (16×10). Oxford, Ed. 93 (21, 33). Exh.—Verona 39 (19, 457). [2035]

(2) Lower portion; w. c. ($20\frac{1}{2} \times 12\frac{1}{2}$). Oxford, Ref. 68 (21, 32) Exh.—Verona 40 (19, 457), R.W.S. (1874) 97, M. 310. Ref. to, 22, 55. [2036]

S. Pietro Martire: detail. Etched, 8, Pl. 7, fig. 2; ref., 8, 129. [2037]

San Zeno :—

Shafts. Drawing (reprod., 9, xxxiv.) for the woodcut, 9, Fig. 18 (p. 132). Exh.—M. 271. See 9, xxxiii. [2038]

Fresco work; ref. to, 19, lii. [2039]

Sea-horse on a Palace gate; ref. to, 19, liii. [2040]

Sketch "Between Verona and Vicenza, stopping in railroad, Feb. 24, 1852"; pencil and w. c. ($7\frac{1}{2} \times 15$). Sir H. G. Reid (formerly Sir J. Simon). Sold, 1904, 18 gs. [2041]

Street in (1872); pencil. Exh.—Boston 74 (13, 586). [2042]

Studies at; lamp-black (12×9). Brantwood. Exh.—R.W.S. 317. [2043]

,, ("No. 14, Nov. 15, 1849); pencil and wash. Two sketches ($7\frac{1}{2} \times 3\frac{1}{2}$, 10×6). British Museum. [2044]

Tombs of the Scaligers: generally:—

General view (1835); sketch on the spot. Mrs. Cunliffe. Exh.—M. 84. [2045]

General view (1835); the same redrawn, pen and colour ($13\frac{3}{4} \times 9\frac{3}{4}$). Mrs. Cunliffe. Exh.—R.W.S. 416, M. 85. Reprod., 36, Pl. 2. [2046]

Ironwork (1869); w. c. ($9\frac{1}{4} \times 9\frac{1}{4}$). J. J. Walker. Exh.—F.A.S. 224. [2047]

Two figures from; pencil and tint ($7 \times 3\frac{1}{2}$ each). Brantwood. Exh.—Coniston 171, R.W.S. 119. [2048, 2049]

Ironwork: woodcut by A. Burgess, 27, 37 (Fig. 1). [2050]

Tombs of the Scaligers: Can Grande:—

General view (1852). Exh.—Somme 8 (19, 256, 270), Verona 21 (19, 454). [2051]

General view (1869); pencil and w. c. ($18\frac{1}{2} \times 12$). Oxford, Ed. 76 (21, 81, 122–123). [2052]

General view, showing iron-work at side and niche (1869); pencil (20×13). Oxford, Ref. 57 (21, 30). Exh.—Verona 22 (19, 454). Reprod., 19, Pl. 23. Ref. to, 19, li., liii. [2053]

Sarcophagus and recumbent statue (1869); pencil and wash ($16 \times 10\frac{1}{2}$). Oxford, Ed. 77 (21, 81). Exh.—Verona 23 (19, 445). Reprod., 19, Pl. 23 (the plate being put together from this and the preceding drawing). [2054]

Equestrian Statue surmounting the monument (1869); pencil and wash ($7 \times 9\frac{1}{2}$). Brantwood. Exh.—Coniston 169, R.W.S. 345, F.A.S. 212. Reprod., 11, Pl. A. [2055]

Equestrian Statue, details of ornamentation: eight studies; pencil and wash. Oxford, Ref. 63 (21, 31). [2056]

Sarcophagus: Head of the effigy (1869); pencil and wash ($7 \times 9\frac{1}{2}$). Brantwood. Exh.—Coniston 169, R.W.S. 345, F.A.S. 212. [2057]

Sarcophagus: Madonna and Heraldic Dog; w. c. ($7\frac{1}{2} \times 8\frac{1}{2}$). T. F. Taylor. Exh.—Verona 24 (19, 454), M. 316. Reprod., 19, Pl. 24. [2058]

Sarcophagus: Head of one of the dogs; pencil ($9\frac{1}{2} \times 6\frac{1}{2}$). Oxford, Ed. 79 (21, 82). Exh.—Verona 7 (19, 450). [2059]

Sarcophagus: panel showing Can Grande at the battle of Vicenza (1852); pencil (7×6). Brantwood. Exh.—Verona 24 (19, 454), R.W.S. 264. Reprod., 19, Pl. 24. [2060]

Sarcophagus: part of the cornice. Formerly at Oxford, Ed. 78 (21, 82, 123). [2061]

Tombs of the Scaligers: Mastino:—

Detail of niche in; pencil and w. c. ($13\frac{1}{2} \times 4$). Oxford, Rud. 97 (21, 197). Engraved by Cuff, 10, Pl. 12, fig. 6 (and detail further shown in woodcut, fig. 20, 10, 266). [2062]

Details (Nov. 6, 1849); w. c. ($13\frac{1}{2} \times 9$). Brantwood. Exh.—R.W.S. 214, F.A.S. 193. [2063]

Sarcophagus and Canopy (1852); pencil study for general chiaroscuro ($20 \times 13\frac{1}{2}$). Oxford, Ref. 58 (21, 30). Exh.—Somme 9 (19, 270), Verona 26 (19, 454). [2064]

Sarcophagus and Canopy (1852); pencil study for detail ($17\frac{3}{4} \times 14$) Oxford, Ref. 59 (21, 30). [2065]

Sketch, real size, of the pattern incised on the drapery. Exh.—Verona 29 (19, 455). [2066]

Study of N. gable; w. c. (16×10). Oxford, Rud. 95 (21, 196). Exh.—Somme 10 (19, 270). [2067]

Tombs of the Scaligers: Can Signorio:—

General View; sepia (20×14). Brantwood. Reprod., 11, Plate B. [2068]

General View, upper portion; b. c. (20×14). Brantwood. Exh.—Verona 32 (19, 455), R.W.S. 116. Reprod., 19, Pl. 22. [2069]

A pinnacle, with statue of St. George; pencil and w. c. ($13\frac{1}{2} \times 4$). Oxford, Rud. 97 (21, 197). The niche engraved by Armytage, 9 Pl. 9, fig. 7. [2070]

A pinnacle, with another statue (1869); pencil and colour (15×6). Brantwood. Exh.—Coniston 172, R.W.S. 232, M. 313, F.A.S. 186. Chromo-lithographed, 19, Pl. 19. [2071]

A pinnacle and ironwork (1869); pencil and tint ($9\frac{1}{2} \times 9\frac{1}{2}$). Brantwood. Exh.—R.W.S. 137, M. 309. [2072]

Pinnacle, with remains of one of the Scala palaces; pencil and wash ($20\frac{3}{4} \times 13\frac{3}{4}$). Oxford, Ref. 60 (21, 30). Exh.—Verona 31 (19, 455), M. 311. Reprod., 21, Pl. 26. [2073]

Study of capital of one of the upper pinnacles; w. c. ($9\frac{3}{4} \times 5\frac{1}{2}$). Oxford, Rud. 98 (21, 197–198, 258). Reprod., 21, Pl. 44. [2074]

Towers of, seen through trees; pencil and w. c. ($6\frac{3}{4} \times 9\frac{1}{2}$). Brantwood. Exh.—R.W.S. 15. [2075]

Two studies in one frame. (1) An apse; pencil ($7\frac{1}{2} \times 6$). (2) A tomb; pencil ($7\frac{1}{2} \times 6$). South London Art Gallery. [2076, 2077]

At Verona (1876); two pencil drawings, Brantwood. Exh.—Whitechapel, 1905. Reprod., 24, Pls. A, B. [2078, 2079]

View; pencil ($12\frac{3}{4} \times 19$). Brantwood. Exh.—R.W.S. 39. [2080]

View (1876); pencil ($6\frac{3}{4} \times 7\frac{1}{4}$). Harvard College. Exh.—Fogg 38. [2081]

View from the railway bridge (1869); pen and b. c. ($11 \times 18\frac{1}{2}$). A. Wedderburn. [2082]

A Village near Verona; a landscape sketch. Once at Oxford: see 21, 289 (No. 277). [2083]

Veronese, Paolo, studies from:—

"*Cuccina Family,*" at Dresden (1859); pen and wash ($10\frac{3}{4} \times 13$). Brantwood. Exh.—R.W.S. 353, M. 129, F.A.S. 61. Reprod., 7, Pl. F. Ref. to, 35, 307. [2084]

"*Solomon and the Queen of Sheba,*" at Turin (1858). For R.'s account of his studies, and Hare's reminiscences of his work on them, see 16, xxxvii.–xli., 185–186, 35, 495–496, 497. The more important of the studies there described have not been exhibited, nor have they been available in the preparation of this catalogue. It seems that R. made two finished drawings of portions of the picture (which is photographed, 16, 186), and several studies, some subsidiary to the foregoing and some of other portions of the picture; thus:—

(1) The Queen's attendants, etc., the lower r. hand portion of the picture; w. c. ($4\frac{1}{3}$ ft. $\times 2$ ft.). [2085]

There was exhibited (Fogg 45) a w. c. study ($22\frac{1}{2} \times 17\frac{1}{2}$) of the negress only; this may have been a piece of the larger study.

(2) A large chiaroscuro sketch of the negress's mistress, a maid of honour. See 16, xxxviii. [2086]

(3) Solomon; w. c. ($5\frac{3}{4} \times 3\frac{3}{4}$). Brantwood. Exh.—R.W.S. 87, F.A.S. 112. Ref. to 36, 287. There is another more finished study of this. [2087]

(4) A White Hawk; w. c. ($5\frac{1}{2} \times 3\frac{1}{2}$). C. G. Montefiore. Exh.—R.W.S. 77. F.A.S. 112. [2088]

(5) The Queen's dog. See 16, xxxviii. [2089]

Veronica Officinalis (1883):—
Lamp-black (6 × 5). F. P. Osmaston. Exh.—F.A.S. 166. Engraved by G. Allen, 25, 498. Ref. to, 37, 464. [2090]
Another study of the same; lamp-black ($5\frac{1}{4} \times 4$). Oxford. Rud. 295 (21, 234 *n.*). [2091]

Vesuvius in Eruption (1840); w. c. (9 × 5). Miss Harrison. Ref. to, 36, 29 [2092]

Vesuvius (?). Two drawings; w. c. Exh.—F.A.S. 153, 160. [2093, 2094]

Attributed in the F.A.S. Catalogue to R. in "1840." The style and workmanship are unlike R.'s, and quite remote from his handiwork in 1840–41. It is difficult to believe that they were done by the artist of the preceding drawing. On the other hand, Mrs. Arthur Severn, in reply to criticism to like effect in the press, wrote as follows (*Daily Telegraph, March* 18, 1907):—

Sir,—I read with deep interest the article in *The Daily Telegraph* of March 12, and feel grateful for so full, sound, and appreciative an account of the Ruskin exhibition now being held at the Fine Art Society (148 New Bond Street). The writer, however, speaks with doubt about the Vesuvius drawings in 1840 (my husband, Arthur Severn, did so also!), and I shall be glad if you will allow me space in your columns to explain that these drawings were given to me by my cousin (John Ruskin) a good many years ago, and once here, when some friend said they were unlike his style, I took them to him, with other drawings, for their history. He turned them over, dictating as he handed them to me, what I was to put on the back. On seeing these particular drawings he at once said, "That's me, in 1840!" and got me to write these words at the back of each. His valet (Baxter) was present at the time, and well remembers this incident, at which we all three laughed, for Ruskin himself evidently thought some people might be mystified about these drawings not being in his usual style of that period. But it is a fact that he was at Vesuvius in 1840, as may be seen from dated drawings in the exhibition, and there are none there not by his own hand.—Believe me, Sir, faithfully yours, Joan Ruskin Severn.

Brantwood, Coniston Lake, *March* 15.

Vevay:—
Morning in Spring with N.E. wind; w. c. ($6\frac{3}{4} \times 9\frac{7}{8}$). Oxford, Ed. 298 (21, 101). Reprod., 5, Pl. A. [2095]
Old Vevay (1869); pencil ($6\frac{7}{8} \times 10\frac{1}{4}$). Harvard College. Exh.—Boston 48 (13, 584), Fogg 34. [2096]
Sun rising over the Mountains; w. c. ($9\frac{1}{2} \times 6\frac{1}{2}$). W. Ward. [2097]

Vicenza (? Verona), interior of a Palace (1849); pencil. Exh.—Boston 73 (13, 586). [2098]

View of river, with ruins of church (about 1840); sepia and w. c. (7 × 12). R. B. Reid. [2099]

Vignettes, re-drawn from sketches in N. Italy (1833): a sheet of. Brantwood. Exh.—M. 6. [2100]

R. planned and partly executed, at the age of fourteen, a MS. book in imitation of Rogers's *Italy*, with poems describing the tour, and vignettes in imitation of Turner: see 2, xxxii., xxxiii.

Villeneuve:—
Mountains (1846); pen and brown (11 × 18). Brantwood. Exh.—Coniston 115, R.W.S. 50, F.A.S. 146. Engraved (reversed) by Le Keux, 6, Pl. 40. [2101]
Storm at; w. c. ($6 \times 8\frac{1}{2}$). Brantwood. Exh.—R.W.S. 201. [2102]

Vine: Free and in Service. For the vine "in service," see 14, St. Mark's, Archivolt. The Plate, 10, Pl. 6 (engraved by Armytage), includes also a drawing of a spray of vine, etc., see 10, 115, 218. [2103]

Violet, studies of:—
Leaf, outline, enlarged; w. c. ($12\frac{1}{4} \times 8$). Oxford, Rud. 277 (**21**, 232). [2104]
Leaf, profile; pencil and b. c. (6×8). Oxford, Rud. 278 (**21**, 232, 263). Reprod., **21**, Pl. 60. [2105]
Structural details. Engraved by G. Allen, **25**, Pl. 26. [2106]
Wild Violet (1879); outline with brush. Exh.—Boston 99. Engraved by G. Allen, **25**, Pl. 25. [2107]

Viper, studies of. Reprod., **26**, Pl. 19 (**26**, 324). [2108]

Viterbo (1840); ref. to, **35**, 270. [2109]

Vogogna:—
View from (July 22, 1845); w. c. ($4\frac{1}{4} \times 6\frac{1}{4}$). H. S. Severn. Exh.—M. 336. Reprod., **36**, Pl. 5. Ref. to, **36**, 53. [2110]

> "A vista of ranges of mountains and distant lake treated with all the style of the modern 'Secession' in its decorative use of natural material, and omission of the inessential. The beginnings of this characteristic of R.'s art have been seen in his early pencil 'lace-work'; now it is shown in light and dark; subsequent examples illustrate the same feeling in colour."—*Manchester Catal.*

View from, looking to Lago Maggiore (1846). Brantwood. Reprod., **1**, Pl. 11. [2111]

Wallflower (1864); w. c. ($3\frac{1}{4} \times 2\frac{1}{4}$). H. Beaumont. [2112]

Inscribed "J. Ruskin to Martha, June 1864."

Wall Veil Decoration: (*a*) Arthur's Club, (*b*) St. Pietro, Pistoja. (1) Drawing for the etcher. H. S. Severn. Exh.—M. 277. (2) Drawing for the mezzotinter. H. S. Severn, M. 278. Engraved, **9**, Pl. 13 (**9**, 348, 353, 390). [2113, 2114]

Wallington, a Hayfield; w. c. (6×12). Miss Acland. [2115]

Warwick Castle (1847); sepia ($18 \times 22\frac{1}{2}$). B. B. Macgeorge. Exh.—M. 111. Reprod., **34**, Pl. 3. [2116]

Watendlath Tarn (Aug. 16, 1838); pencil ($8\frac{7}{8} \times 10\frac{7}{8}$). B. B. Macgeorge. Reprod., **34**, Pl. 5. [2117]

Waterfall; w. c. Brantwood. Exh.—F.A.S., not numbered. [2118]

Water Lily. Princess Alice. See **35**, 425 *n.*, **37**, 167. [2119]

Water Lily: two studies ($6 \times 7\frac{1}{4}$, 4×4). Mrs. Thicknesse. [2120, 2121]

Waterwheel, The Old; pen ($3\frac{1}{4}$ circle). W. Ward. [2122]

Weisshorn, from the Simplon (1844); ref. to, **26**, 220. [2123]

Wellhorn and Wetterhorn, from the Scheideck (1835). Two drawings: (1) Pen and b. c. ($13\frac{1}{2} \times 10$). Miss Schuster. Exh.—Coniston 22, F.A.S. 6. [2124] (2) Pen and b. c. (8×10). Miss Harrison. [2125]

Wellhorn and Glacier of Rosenlani (1835); pen (14×9). Brantwood. Exh.—Coniston (1903) 80. [2126]

Wendlebury Church (1840); w. c. ($9\frac{1}{4} \times 14$). Miss Brown. Ref. to, **35**, 307. [2127]

Wendlebury Village (1840); w. c. ($9\frac{1}{4} \times 14$). Miss Brown. [2128]

Wengern Alp, Limestone cliffs, from Lauterbrunnen (1846); pencil and w. c. ($9\frac{1}{2} \times 11\frac{1}{2}$). South London Art Gallery. [2129]

Westminster Abbey: Tomb of Eleanor of Castile, study from foliage on; pencil (10 × 3). Oxford, Rud. 78, 21, 189, 264. Reprod., 21, Pl. 60. *See also* Shields. [2130]

Wharfe, below the Strid; pencil and tint (5 × 7). Sir Hickman Bacon. Exh.—R.W.S. 267, F.A.S. 115. [2131]

Wharfe, rocks on, above the Strid (Aug. 15, 1837); ref. to, 1, xxxvii. *n.* [2132]

Wheat, Study of an Ear of; w. c. (13 × 3⅜). Oxford, Rud. 237 (21, 59, 229). [2133]

Whortleberry. See Myrtilla.

Willow, study of (9¾ × 5½). Manchester Art Museum. [2134]

Windows:—
Old Windows (1842). Brantwood. Reprod., 1, Pl. 6 *b.* [2135]
A Giottesque Window; w. c. Brantwood. Chromo-lithographed, 12, Pl. 11. See 12, 76 *n.* [2136]
Design for a stained glass window. Reprod., 12, Pl. 22. [2137]

Windsor (1832); ref. to, 35, 622. [2138]

Woodsorrel leaves at Chamouni (1842); ref. to, 25, 204. [2139]

Woodsorrel, Moss, and Fern, upon a rocky river-bank; w. c. (5½ × 10). Ruskin Museum, Sheffield (30, 175, 239). Exh.—Prout and Hunt Exh. 113 (14, 436), Coniston 219. Reprod., 25, Pl. 2; see 25, lii. [2140]

Worcestershire, an Old Hall in? (1854, "or thereabouts, Herefordshire perhaps"); pencil and tint (8½ × 11½). Exh.—Boston 81, Fogg 8. [2141]

Zug:—
Old houses (1835); pencil (8½ × 7). Brantwood. Reprod., 1, Pl. 5. [2142]
View; pen and b. c. on grey (8½ × 7). Whitworth Wallis. [2143]
Spire and Angle window (1854 or 1856). Brantwood. Exh.—F.A.S. (1878) 39 *a* (13, 522) [2144]

Zurich (1835); pencil (10 × 7). Brantwood. [2145]

PART III

ADDENDA ET CORRIGENDA

I. BIBLIOGRAPHICAL ADDITIONS, 1903–1911 (*Supplementary to the Detailed Bibliographical Notes in earlier volumes*)

II. ADDITIONAL MATTER:—

NOTES IN MURRAY'S "HANDBOOK FOR NORTHERN ITALY"

LETTERS

III. CORRECTIONS IN THE TEXT AND NOTES, AND ADDITIONS TO THE NOTES, ETC., VOLS. I.–XXXVII

IV. TURNER DRAWINGS AT THE NATIONAL AND TATE GALLERIES: REVISED NUMBERS

THIS section supplements the Bibliographical Notes in previous volumes by particulars of reprints, translations, new editions, etc., which appeared after the several Notes had gone to press.

A few editions, etc., of earlier date, which had escaped previous notice, are also included.

Full details are given in the case of authorised and copyright editions only. In 1907 (seven years after the author's death) the copyright of many of Ruskin's books in their original form expired, and numerous non-copyright editions began to appear. The publishers of these, in order to keep on the safe side of the law, issued Ruskin's books without his later revisions. These, as the Bibliographical Notes, etc., in the present Edition have shown, were often very numerous and important. A controversy thereupon took place in the public press upon the literary morality of this proceeding; the *Saturday Review*, on Feb. 9, 1907, and in subsequent articles, calling attention to the fact that under the existing law "authors who have become English classics and a great national possession have no protection in what was most precious to them—their literary reputation. Any one can print and sell them, and the law is indifferent whether the flaws and faults in their work, which they discovered and removed, are reproduced or not." The controversy was summarised in a pamphlet (pp. 60) bearing the following title-page :—

> Copyright and | Copy-Wrong | The Authentic | and | The Unauthentic | Ruskin | London | George Allen, Ruskin House | 1907

The matter was the subject of a question (by Mr. Beckett) in the House of Commons on Feb. 27, 1907, and the President of the Board of Trade replied that when copyright legislation was introduced "the question of finding a remedy for the evil referred to should not be overlooked." This promise was redeemed in the Copyright Bill of 1911, whereby the term of copyright would be extended to the life of the author and fifty years afterwards; and by this Bill the whole of an author's work (in whatever edition) would pass into the public domain at the same time.

ADDENDA

I. BIBLIOGRAPHICAL

THE POETRY OF ARCHITECTURE

(*Supplementary to* I. 2.)

In 1905 a Small Edition was issued, with the following title-page :—

> The | Poetry of Architecture : | or, | The Architecture of the Nations of Europe | Considered in its association with Natural | Scenery and National Character. | By | John Ruskin, LL.D., D.C.L., | Honorary Student of Christ Church, and Honorary Fellow | of Corpus Christi College, Oxford. | With Illustrations drawn by the Author. | London | George Allen, 156, Charing Cross Road | 1905 | [*All rights reserved.*]

Crown 8vo, pp. xiv. + 350. On the reverse of the title-page, the imprint "Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press."

Issued Feb. 15, 1905, in green cloth, with top-edges gilt; lettered on the back "Ruskin | The | Poetry | of | Architecture." Price 6s. 1000 copies.

The edition was reprinted from that of 1893, the illustrations being, where necessary, reduced in size.

From electrotype plates of it, a *Pocket Edition* was issued in 1905, uniform with other volumes in the same ed. (see XV. 6), the title-page being

> The Poetry of | Architecture | By | John Ruskin | London : George Allen.

On the reverse of the title-page, "June 1905. All rights reserved." Price 3s. 6d., reduced in Jan. 1907 to 2s. 6d. 4000 copies.

NOTES ON THE THEORY AND PRACTICE OF PERSPECTIVE, ETC.

(*Supplementary to* I. 214.)

The articles from the *Architectural Magazine*, printed in Vol. I. pp. 215-245, were reprinted in 1910 in a Pocket and in a Popular Edition of *The Elements of Perspective;* see below, p. 315.

THE KING OF THE GOLDEN RIVER

(*Supplementary to* I. 354.)

This book has continued to be reprinted; the last issue (1909), "Thirty-Eighth Thousand," having the cover and frontispiece printed in colours.

The original edition, with Doyle's illustrations, was reproduced in Canada in 1905—published at Toronto by Morang & Co. ("Canadian Copyright Edition").

The copyright of the book expired in 1907, and it was printed, with new illustrations by T. H. Robinson, in "Collins' Penny Library" (London and Glasgow : Collins' Clear-Type Press). Octavo, pp. 46, in paper covers, with a coloured illustration on the front.

It was also printed in a volume of stories entitled "The King of the Golden River and other Stories, by John Ruskin, etc., etc." (Thomas Nelson & Sons, 1907). Ruskin's story occupies pp. 1–67. Three coloured illustrations by H. Rowntree were inserted.

It was also included in a volume of *Everyman's Library:* see below, "The Two Paths"; and in "The Ruskin Series" (Chatto & Windus), 1907, reprinted 1909.

Among numerous *unauthorised American editions* are the following:—

> Curious Stories | about | Fairies, and | other Funny People. | With illustrations by Billings. | Boston: | Ticknor and Fields. | MDCCCLVI.

Ruskin's story occupies pp. 1–38, but not so much as the author's name is given.

The King of the Golden River is also included (pp. 56–88) in *Childhood*, vol. x. of *Little Classics*, edited by Rossiter Johnson (Boston: Osgood, 1875).

See also under "Seven Lamps."

The following *German translations* were printed in 1861:—

Der König des Goldflusses, oder die Schwarzen Brüder: aus dem Engl. von A. Benson mit 2 Bildern. Dresden, Kuntze, 1861.

Der König des Goldenen Stromes, oder die Schwarzen Brüder. Slavische Mährchensage. Aus dem Engl. von Henriette Tuwald. Stuttgart, 1861.

An *Italian translation* was printed in 1891. The title-page is as follows:—

> Il Re Del Fiume d'Oro | od | I Fratelli Neri. | Leggenda della Stiria | del | Signor J. Ruskin. | Tradotta dall' Inglese | per | La Signora Barbara Charlton. | Londra: | 1891.

Crown 8vo, pp. viii.+46. Half-title (with blank reverse), pp. i., ii.; title-page (with blank reverse), pp. iii., iv.; dedicatory letter ("Ad Adrianno Dingli"), pp. v., vi.; contents, p. vii.; text, pp. 1–46. The headlines are "Il Re del Fiume d'Oro" (on left-hand pages) and "Od I Fratelli Neri" (on right-hand pages). The illustrations are not reproduced, except that a version of the one on I. 394 is given ("Il Signor Libeccio"). There is no imprint.

Issued in blue paper boards, lettered on the front cover "Il Re del Fiume d'Oro." A copy is in Mr. Cook's collection; probably the Italian translation was printed for private circulation only.

A *Welsh translation*, with a preface and glossary by H. Brython Hughes, was issued in 1909:—

> *Brenin yr Afon Aur; neu Y Brodyr Duon. Stori Tylwyth Teg . . . Diubych* [1909].

POEMS

(*Supplementary to* II. xlv., 2.)

In 1906 the Poems appeared in Routledge's "Muses Library," with an Essay on Ruskin by G. K. Chesterton, who remarks (ix.–x.) that "R.'s long rolling sentences, with their triumphant rise and fall, were themselves expressions of his belief in continuity, and the sublime curves of history."

A Selection of Ruskin's Poems appeared in the volume entitled "Frederick Tennyson to Arthur Henry Clough," comprised in A. H. Miles's *The Poets and the Poetry of the Century* (London: Hutchinson & Co.).

The section devoted to Ruskin contains a Prefatory Note by W. G. Collingwood (pp. 581–588), and then "The Destruction of Pharaoh" (II. 336), p. 589; "The Avalanche" (II. 7), pp. 590–1; "The Wreck" (II. 73), pp. 591–2; "Mont Blanc Revisited" (II. 233), pp. 592–3; "Mont Blanc" (II. 237), pp. 593–4; "Awake, Awake" (II. 245), pp. 594–5; and "Trust thou thy love" (II. 250), p. 596

Another selection appeared, in 1908, in the following publication: *The Hull Booklets. I. A Walk in Chamouni and other Poems by John Ruskin* (Hull: J. R. Tutin). Price Twopence Net. Pp. 32, paper wrappers.

The pieces included are, besides the "Walk," "The Hills of Carrara," "Saltzburg," "The Glacier," "A Morning Picture on the Loire" (being an extract from "The Broken Chain"), "The Water Wheel," "Montenotte," "Christ Church," "The Months," "The Old Seaman," "Agonia," "The Last Smile," and "Charitie."

The inclusion of single poems in Anthologies of English Verse has been noted in the bibliographical notes appended to the several poems (see, *e.g.*, II. 227 *n.*, 250 *n.*)

MODERN PAINTERS

(*Supplementary to* III. lxi.)

Pocket Edition (1904).—From electrotype plates of the Small Edition of *Modern Painters*, a Pocket Edition was issued in 1904, in 6 vols., similar to other volumes in the same ed., the title-page being

Modern Painters | Vol. I. [II.–VI.] | By | John Ruskin | London: George Allen.

The quotation from Wordsworth appears on the reverse of the half-title in vols. ii., iv., v., and vi. (not in vols. i., iii.); on the reverse of the title-page, "All rights reserved" and the date "October 1904" (vols. i.–iii.), "November 1904" (vols. iv., vi.). Price 2s. 6d. each vol. (vols. i., ii., and vi.); 3s. 6d. (vols. iii.–v.). Price reduced to 2s. 6d. in Jan. 1907; and that of each vol. to 1s. 6d. in Jan. 1908. 5000 copies. Reprinted, vol. i. (1908), 1000 copies; vol. ii. (1909), 1000 copies.

Popular Edition (1906).—Again from electrotype plates, the book was printed in a cheaper form; Pott, 8vo, with gilt tops, and monogram on side. Price (vols. i., ii., and vi.) 1s. (in leather 1s. 6d.); (vols. iii.–v.), 1s. 6d. (in leather 2s.). Reduced in Jan. 1907 to 1s. and 1s. 6d.

The copyright of the earlier editions of *Modern Painters* expired in 1907, and unauthorised editions were issued in

Everyman's Library (London: J. M. Dent & Co.), 5 vols., Nos. 208-212. With an introduction by Lionel Cust.

Routledge's New Universal Library (London: George Routledge & Sons, Limited), 5 vols.

FRONDES AGRESTES

(*Supplementary to* III. lxi.)

In 1904, from electrotype plates of previous eds., a *Pocket Edition* was issued, uniform with other volumes in the same ed. (see XV. 6), the title-page being

Frondes Agrestes | By | John Ruskin | London: George Allen.

On the reverse, "June 1904. All rights reserved." Price 2s. 6d. (reduced in Jan. 1908 to 1s. 6d.) 4000 copies. Reprinted (1905), 2000; (1908) 1000.

Popular Edition (1906).—On the title-page, "Fifty-fourth thousand | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved]. Price 1s. net, cloth; 1s. 6d., leather.

THE SEVEN LAMPS OF ARCHITECTURE

(*Supplementary to* VIII. liii.)

It may be added that of the large-paper copies of the 1880 ed., two were distinguished from the rest by having the plates pulled on India paper. One of these, presented to him by Ruskin, is in Mr. Wedderburn's collection.

For the *first edition* an additional plate (etched by Ruskin) was prepared, but not used. As some few copies of it are in private collections, a reproduction of it is included in this volume (Plate vii.).

(*Supplementary to* VIII. liv.)

In 1904, from electrotype plates of the preceding Small Edition, a *Pocket Edition* was issued, uniform with other volumes in the same ed. (see XV. 6), the title-page being

The Seven Lamps of | Architecture | By | John Ruskin | London: George Allen.

On the reverse, "September 1904. All rights reserved." Price 3s. 6d.; reduced in Jan. 1907 to 2s. 6d., and in Jan. 1908 to 1s. 6d. 8000 copies. Reprinted (1907) 500; (1908) 1000.

Popular Edition (1906).—On the title-page (otherwise the same as in the Small Ed.), "Popular Edition. | London: George Allen | 1906 | [All rights reserved]." Price 1s. net, cloth; 1s. 6d., leather.

1907. *Tauchnitz Edition* (No. 3951), pp. 335. There is the following note by the publisher:—

"This volume is reprinted from the English edition of 1880, which was revised by the author's own hand. The copyright has been acquired for the Tauchnitz Edition in due legal manner from Mr. George Allen, Mr. Ruskin's own publisher. All other editions are necessarily based on the early and unrevised text, the copyright of which has expired; they are therefore incomplete, out of date, and not in accordance with the author's later wishes.

"LEIPZIG, *March 6th*, 1907."

The copyright of the earlier editions of this book expired in 1907, and unauthorised editions were issued in:—

Everyman's Library London: J. M. Dent & Co.), No. 207. With introduction by Selwyn Image.

Routledge's New Universal Library (London: George Routledge & Sons, Limited). Reissued in 1910 in a different binding, and with an introduction by Mrs. Alice Meynell, as one of a series called "Books that marked an epoch."

Cassell's People's Library, 1909.

Macmillan's Pocket Series of English Classics. "Seven Lamps" and "King of the Golden River." Edited, with notes and Introduction, by Herbert Bates, 1909.

THE STONES OF VENICE (*in 3 vols.*)

(*Supplementary to* IX. lvi.)

From electrotype plates of the Small Complete Edition, a *Pocket Edition* of the Complete Work was issued in 1905, uniform with other works in the same edition (see XV. 6). The title-page is

The Stones of | Venice | Illustrated Edition—Vol. I. [II., III.] | By | John Ruskin | London: George Allen.

On the reverse of the title-page, "All rights reserved" and the date "March 1905" (vol. i.; "April 1905," vols. ii. and iii.). 5000 copies. Reprinted (1908), vols. i. and ii., 2000; vol. iii., 1700. Price 3s. 6d. each vol. (reduced in Jan. 1907 to 2s. 6d., and in Jan. 1908 to 1s. 6d.).

Popular Edition (1906).—Printed from the electrotype plates of the Small Edition. The title-page is the same as in that ed., but for the words "Popular Edition | London: George Allen | 1906 | [All rights reserved]." Price 1s. 6d. net each vol. (cloth); 2s. (leather) (reduced in Jan. 1907 to 1s. cloth and 1s. 6d. leather).

The copyright of the earlier editions of *The Stones of Venice* expired in 1907, and unauthorised editions were issued in

Everyman's Library (London: J. M. Dent & Co.), 3 vols., Nos. 213–215. With introduction by E. March Phillipps.

Routledge's New Universal Library (London: George Routledge & Sons, Limited), 3 vols.

There is a Hungarian translation of *The Stones of Venice*:—

Ruskin. Velence Kövei. I.–III. Forditotta Geöcze Sarolta. Budapest.

THE STONES OF VENICE (*in 2 vols.*)

(*Supplementary to* IX. lviii.)

A *Pocket Edition* (1904) of the Travellers' Edition was issued in 1904, the title-page being

> The Stones of | Venice | Travellers' Edition—Vol. I. [II.] | By | John Ruskin | London : George Allen.

On the reverse, "September 1904. All rights reserved." Price 2s. 6d. each vol. (reduced in Jan. 1908 to 1s. 6d.). 3000 copies. Reprinted (1905), vol. i., 1750; vol. ii. 1500.

Popular Edition (1907). Printed from electrotype plates of the Small Edition. Cloth, 1s.; leather, 1s. 6d. 5000 copies.

In 1906 *The Stones of Venice* (Travellers' Edition) appeared in the Tauchnitz Edition (Nos. 3870, 3871), pp. 333, 303.

A *French translation* of the Travellers' Edition appeared in 1905, with the following title-page:—

> John Ruskin | Les | Pierres de Venise | Études locales pouvant servir de direction aux voyageurs | sèjournant à Venise et à Vérone | Traduction | par | Mme. Mathilde P. Crémieux | Préface | de | M. Robert de la Sizeranne | Ouvrage orné d'un portrait de J. Ruskin et de 23 planches hors texte | d'après les clichés de MM. Alinari | Paris | Libraire Renouard, H. Laurens, Editeur | 6, Rue de Tournon, 6 | 1905.

Octavo, pp. xxvii.+323, issued in grey paper wrappers. The frontispiece is Hollyer's portrait. The plates are of various monuments, etc. M. de la Sizeranne's preface is the Discourse, described above, p. 123.

A *Second Edition* of this translation was issued in 1906.

THE NATURE OF GOTHIC

(*Supplementary to* X. lxx.)

A *French translation* was issued in 1907 with the following title-page:—

> John Ruskin | La Nature | du Gothique | Chapitre extrait des | Pierres de Venise | traduit par | Mme Mathilde Crémieux | Introduction de Paul Vitry | Conservateur Adjoint au Musée du Louvre | Paris | Libraire Aillaud | 96, Boulevard Montparnasse, 96 | 1907.

Crown 8vo, pp. 145, in buff paper wrappers, with a portrait of Ruskin on the front. Several photographic illustrations of Gothic cathedrals, etc., are introduced.

A *Swedish translation* (by Sophie Forssner) has also been issued, entitled *Gotikens natur. Tankar om arbetets höjande genom konsten* ("The Nature of Gothic. Thoughts about the uplifting of labour through art").

A *French edition* of the chapter, with the preface by William Morris, was issued in Paris (Hachette) in 1908, the editor being L. Morel, "maître de conférences à la Faculté des lettres" in the University of Paris.

LECTURES ON ARCHITECTURE AND PAINTING

(*Supplementary to* XII. 6.)

From electrotype plates of the preceding ed., a *Pocket Edition* was issued in 1905, uniform with other volumes in the same ed. (see XV. 6), the title-page being—

> Lectures on | Architecture & Painting | By | John Ruskin | London: George Allen.

On the reverse, "January 1905. All rights reserved." Price 3s. 6d. (reduced in Jan. 1907 to 2s. 6d., and in Jan. 1908 to 1s. 6d.). 4000 copies.

Popular Edition (1907).—Printed from electrotype plates of the Small Edition, with title-page as in that edition, but for the words: "*Twentieth Thousand* | London | George Allen, 156, Charing Cross Road | 1907 | [All rights reserved]."

Pott 8vo, with gilt edges and "J. R." monogram on the front cover. Price 1s. net, in red cloth; 1s. 6d. net, in green leather.

An *authorised American* ("*Brantwood*") *Edition* appeared at New York in 1892, with an Introduction (pp. iii.–ix.) by Charles Eliot Norton.

The copyright of this book expired in 1907, and unauthorised editions were issued in:—

Everyman's Library (London: J. M. Dent & Co.), No. 218. With Introduction by Laurence Binyon. This volume includes the pamphlet on *Pre-Raphaelitism*, pp. 1–47; *Lectures on Architecture and Painting*, pp. 49–174; *Academy Notes*, 1855–1859, pp. 175–344; *Notes on the Turner Gallery*, pp. 345–405; a new index, pp. 406–412.

Routledge's New Universal Library (London: George Routledge & Sons, Limited).

PRE-RAPHAELITISM

(*Supplementary to* XII. 338.)

A *Popular Edition* is (1911) in preparation.

The copyright of this pamphlet expired in 1907, and an unauthorised issue of it has been made in a volume of *Everyman's Library:* see above, on this page.

LETTERS CONCERNING "SHEEPFOLDS"

(*Supplementary to* XII. 515.)

It may be added that the first letter to Maurice, dated March (p. 562), was separately printed in 1890 on large 4to hand-made paper (pp. 8), with the following title-page:—

> A Letter | Addressed to | The Rev. F. D. Maurice, M.A. | in 1851 | By | John Ruskin, LL.D., D.C.L. | Author of "Modern Painters," etc., and Honorary Fellow of Corpus | Christi College, Oxford | London | One Copy Only Privately Printed | 1890.

This copy is now in possession of Mr. Wedderburn.

THE HARBOURS OF ENGLAND

(*Supplementary to* XIII. 8.)

In 1905, from electrotype plates of the preceding ed., a *Pocket Edition* was issued, uniform with other vols. in the same ed. (see XV. 6), the title-page being—

> The Harbours of | England | By | John Ruskin | London: George Allen.

On the reverse, "January 1905. All rights reserved." Price 2s. 6d. (reduced in Jan. 1908 to 1s. 6d.). 4000 copies.

Popular Edition (1907).—Printed from electrotype plates of the Small Edition, with title-page in that edition, but for the words *Eighteenth Thousand* | London | George Allen, 156, Charing Cross Road | 1907 | [All rights reserved]." On the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh." Pott 8vo, with gilt tops, and "J. R." monogram on front cover. Price 1s. net, in red cloth; 1s. 6d. net, in green leather.

NOTES ON THE TURNER GALLERY

(*Supplementary to* XIII. 94.)

The copyright of this pamphlet expired in 1907, and an unauthorised issue of it was made (with some omissions) in a volume of *Everyman's Library:* see above, p. 314.

ACADEMY NOTES, 1855–1859

(*Supplementary to* XIV. 4, 42, 90, 146, 208.)

The copyright of these pamphlets expired in 1907, and they were included in the volume last referred to.

JOHN LEECH'S OUTLINES

(*Supplementary to* XIV. 332 *n.*)

Ruskin's Letter was reproduced by autotype process in the following work, by Percival Leigh, illustrated by Leech (originally published in 1841)—*Portraits of Children of the Mobility* (Bentley, 1875).

THE ELEMENTS OF DRAWING

(*Supplementary to* XV. 6.)

Popular Edition (1907).—Printed from the electrotype plates of the Small Edition, with a new title-page as follows:—

> The Elements of | Drawing | in | Three Letters to Beginners | By | John Ruskin | With illustrations | drawn by the author | *Twenty-sixth Thousand* | London | George Allen, 156, Charing Cross Road | 1907 | [All rights reserved].

On the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh."

Pott 8vo, gilt top, with "J. R." monogram on the front cover. Price 1s. net, in red cloth; 1s. 6d. net, in green leather.

An *authorised American* ("*Brantwood*") *Edition* appeared at New York in 1893, with an Introduction (pp. vi.–xiii.) by Charles Eliot Norton.

The copyright of the book expired in 1907, and unauthorised editions of it were issued in:—

Everyman's Library (London: J. M. Dent & Co.), No. 207. With an Introduction by "A Student of Ruskin." The volume includes also *The Elements of Perspective.*

Routledge's New Universal Library (London: George Routledge & Sons, Limited).

THE ELEMENTS OF PERSPECTIVE

(*Supplementary to* XV. 233.)

Pocket Edition (1910).—The title-page is:—

> The Elements | of Perspective | Etc. | By | John Ruskin | London: George Allen and Sons.

On the reverse—"*November* 1910 | *Tenth Thousand.* | *All rights reserved.*" Issued, uniform with other volumes in the same edition (see XV. 6). Price 1s. 6d.

The collation is:—Half-title and title, pp. i.–iv.; Editor's Note, pp. v.–vi.; *The Elements of Perspective,* pp. 1–164; "Notes on the Theory and Practice of

Perspective" (in this Edition I. 215–234), pp. 165–210; "On the Proper Shapes of Pictures and Engravings" (I. 235–245), pp. 211–234. Imprint at the end:—"Printed by Ballantyne, Hanson & Co. | Edinburgh & London.

Popular Edition (1910).—Printed from the electrotype plates of the foregoing, with a new title-page as follows:—

> The Elements | of Perspective | With notes on | Its Theory and Practice | and on | The Proper Shapes of Pictures | and Engravings | By | John Ruskin | London: George Allen & Sons | 44 & 45 Rathbone Place | 1910 | [All rights reserved.]

On the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh."

Pott 8vo, gilt top, with "J. R." monogram on the front cover. Price 1s. net, in red cloth; 1s. 6d. net, in green leather.

For an *unauthorised* reprint of *Elements of Perspective*, see under *Elements of Drawing*.

THE LAWS OF FÉSOLE

(*Supplementary to* XV. 338.)

Later copies of this work were furnished with an Index.

A JOY FOR EVER

(*Supplementary to* XVI. 8.)

Popular Edition (1906).—Printed from electrotype plates of the Small Edition, with title-page as in that edition, except for the words: "*Thirty-fifth Thousand* | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved]." On the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press."

Pott 8vo, with gilt edges and "J. R." monogram on front cover. Price 1s. net, in red cloth; 1s. 6d. net, in green leather.

"*World's Classics*" *Edition* (1907).—*A Joy for Ever* was included, with *The Two Paths*, in a volume of "The World's Classics" Series, issued by the Oxford University Press, 6×4 inches, pp. iv.+437. Price 1s. net; on thicker paper in red cloth; on thinner paper, in green "art cloth." 12,000 copies. On page 1 is the half-title:—

> The World's Classics | The | Works of Ruskin | "A Joy for Ever" | The Two Paths | *Ruskin House Edition.*

On the reverse, the dates of Ruskin's birth and death; p. iii., blank; p. iv., portrait of Ruskin (after Hollyer's photograph) enclosed in a floral border. On p. 1 the following title, enclosed in an identical border:—

> The Works | of | John | Ruskin | London | George Allen.

On page 3, a further title:—

> The Works of Ruskin | "A Joy for Ever" | The Two Paths | [Ruskin House device] | London | George Allen & Sons | 1907 | [All rights reserved].

On p. 4:—"'A Joy for Ever,' 61st Thousand. The Two Paths, 58th Thousand." Also the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press." On p. 5, half-title ("A Joy for Ever"); on p. 7, title of "A Joy for Ever" (as in XVI. 3, with the omission of Ruskin's degree and style and of the publisher's imprint); on p. 8, a Bibliographical Note; text, pp. 9–195; index, pp. 197–210; *The Two Paths*, pp. 211 *seq.*, see below.

The copyright of *A Joy for Ever* in its earlier and less complete form (*The Political Economy of Art*) expired in 1907, and unauthorised editions were issued in:—

Cassell's National Library, No. 111. With Introduction (pp. 7–14) by C. F. G. Masterman, M.P.
Collins' Penny Library (London and Glasgow: Collins' Clear-Type Press). Octavo, pp. 46.
Everyman's Library, with *Unto this Last*, etc.
Routledge's New Universal Library.

THE TWO PATHS

(*Supplementary to* XVI. 247.)

Popular Edition (1906).—Printed from electrotype plates of the Small Edition, with title-page as in that edition, except for the words "*Thirty-first Thousand* | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved]." On the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press."

Pott 8vo, gilt top and "J. R." monogram on front cover. Price 1s. net, in red cloth; 1s. 6d. net, in green leather.

"*World's Classics*" *Edition* (1907).—Included with *A Joy for Ever*, see above, p. 316. The collation is:—Half-title, p. 211; title ("The Two Paths" | Being | Lectures on Art | and its application to | Decoration and Manufacture | Delivered in 1858–9 | By | John Ruskin"), p. 213; Bibliographical Note, p. 214; text, pp. 215–413; index, pp. 415–437.

The copyright of *The Two Paths* expired in 1907, and unauthorised editions were issued in:—

Cassell's National Library, No. 110. With Introduction (pp. 7–13) by Graham Wallas.
Collins' Penny Library. Octavo, pp. 62.
Everyman's Library (London: J. M. Dent & Co.), No. 219. With Introduction by Sir Oliver Lodge. This volume included also *Sesame and Lilies* and *The King of the Golden River.*
Routledge's New Universal Library.

UNTO THIS LAST

(*Supplementary to* XVII. 7.)

Popular Edition (1906).—Issued (without index) from electrotype plates of the small ed., the title-page being—

> Unto this Last | Four Essays | on the first principles of | Political Economy | By | John Ruskin, LL.D., | Honorary Student of Christ Church, and Honorary Fellow | of Corpus Christi College, Oxford | *Sixty-second Thousand* | London | George Allen, 156, Charing Cross Road | 1906 | [*All rights reserved*].

Pott 8vo, pp. xvii.+174. At the foot of the last page is the imprint—"Printed by Ballantyne, Hanson & Co. | Edinburgh and London."

Issued Jan. 22, 1906, in smooth red cloth, lettered on the front "Unto this Last" (with a monogram of J. R. below); and on the back, "Ruskin | Unto | this | Last | George | Allen." Price 1s., cloth; 1s. 6d., leather. 2000 copies. Reprinted (Sept. 1906), 10,000; (1909), 5000.

Cheaper Edition (1907).—Similar to the above, except for the words "*Eighty-Fourth Thousand*" on the title-page. Issued in green paper wrappers, lettered on the front (in a plain ruled frame) "Unto this Last | By | John Ruskin | George Allen, London," with "Sixpence Net" below the frame; and up the back, "Unto this Last."

"*World's Classics*" *Edition* (1907).—*Unto this Last* was also included, with *Munera Pulveris*, in a volume of "The World's Classics" Series (issued by the

Clarendon Press). Demy 18mo, pp. iv.+337. Price 1s. net; on thicker paper, in red cloth; on thinner paper, in green "art cloth." 12,000 copies. The half-title is:—

> The World's Classics | The | Works of Ruskin | "Unto this Last" | Munera Pulveris | *Ruskin House Edition.*

On the reverse, the dates of Ruskin's birth and death; p. iii. is blank; on p. iv. is a portrait of Ruskin (founded on Hollyer's photograph), enclosed in a floral border. On p. 1 is the following title, enclosed in a similar border:—

> The | Works | of | John | Ruskin | London | George Allen.

On p. 3 is yet another title:—

> The Works of Ruskin | "Unto this Last" | Munera Pulveris | [Ruskin House device] | London | George Allen & Sons, Ruskin House | 1907 | [All rights reserved].

On the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh." On p. 5, half-title, "Unto this Last"; with the texts (XVII. 13) on the reverse; on p. 7, the following title:—"Unto this Last" | Four Essays | on the first principles of | Political Economy | By | John Ruskin." On p. 8, a Bibliographical Note; Contents, p. 9; text, 11–120; index, pp. 121–138; *Munera Pulveris*, pp. 139 *seq.*, see below.

In 1906 *Unto this Last* and *Munera Pulveris* appeared as a volume (No. 3910) in the Tauchnitz Edition, pp. 334.

The copyright of the first edition of *Unto this Last* expired in 1907, and it was printed in several unauthorised editions:—

Allenson's Sixpenny Series (London: H. R. Allenson, Ltd., Racquet Court, Fleet Street, E.C.). Demy 8vo, pp. 98, in green paper wrappers.

Cassell's National Library, No. 109. With Introduction (pp. 7–16) by J. A. Hobson. Re-issued (1909) as a volume in "Cassell's Little Classics."

Everyman's Library (London: J. M. Dent & Co.), Vol. 216. With an Introduction by Sir Oliver Lodge, pp. 311. This volume includes *The Political Economy of Art*, pp. xxi.–xxiv., 1–106; *Unto this Last*, pp. 107–193; *Essays on Political Economy* (*i.e.*, *Munera Pulveris*), pp. 195–307; new index, pp. 309–311.

Fifield's Threepenny Series (London: A. C. Fifield, 44 Fleet Street, E.C.), pp. 95, in brown paper covers.

Grant Richards's Penny Classics (London: Grant Richards, Limited). Octavo, pp. 40, in paper wrappers, with an ornamental cover.

Routledge's New Universal Library.

Of more importance is an edition of the work issued by The Doves Press:—

> Unto this Last | Four Essays on the First Principles | of Political Economy By | John Ruskin | The Doves Press | No. 1 The Terrace Hammersmith | MDCCCCVII.

Small quarto, pp. xiii.+120. The notes are transferred to an Appendix at the end, 99–120. On p. 121:—"Printed by T. J. Cobden-Sanderson & Emery Walker at The Doves Press. Compositor, J. H. Mason. Pressman, H. Garge-Cole. Sold at The Doves Press." Bound in vellum, lettered up the back in gold, "Unto This Last."

MUNERA PULVERIS

(*Supplementary to* XVII. 121.)

Popular Edition (1907).—Printed from electrotype plates of the Small Edition, with title-page as in that edition, except for the words "*Nineteenth Thousand* | London | George Allen, 156, Charing Cross Road | 1907 | [All rights reserved]"; on the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh."

Pott 8vo, with gilt edges and "J. R." monogram on front cover; 1s. net, red cloth; 1s. 6d. net, green leather.

"World's Classics" Edition (1907).—Included with *Unto this Last:* see above, p. 318. The collation is:—Half-title, p. 139; title ("Munera Pulveris | Six Essays | on the elements of | Political Economy | By | John Ruskin"), p. 141; Bibliographical Note, p. 142; Contents, p. 143; text, pp. 145–316; index, pp. 317–337.

The copyright of *Munera Pulveris* (in its original form) expired in 1907, and it was included in a volume of *Everyman's Library:* see p. 318.

A *Spanish translation* appeared in 1907:—

Ruskin, Munera Pulveris (Sobre Economía Politica). Traducción del Inglés por M. Ciges Aparicio. Madrid: Daniel Jorro.

A volume in the Biblioteca Cientifico-Filosófica.

TIME AND TIDE

(*Supplementary to* XVII. 301.)

Popular Edition (1906).—Printed from electrotype plates of the Small Edition, with the same title-page except for the words, "Thirty-Sixth Thousand | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved]. Price 1s. net, cloth; 1s. 6d., leather.

"World's Classics" Edition (1907).—*Time and Tide* was included, with *The Crown of Wild Olive,* in a volume of "The World's Classics" Series (issued by the Clarendon Press). Demy 18mo, pp. iv. + 407. The half-title is—

The World's Classics | The | Works of Ruskin | Time and Tide | The Crown of Wild Olive | *Ruskin House Edition.*

On the reverse, the dates of Ruskin's birth and death; p. 3 is blank; on the reverse of it is a portrait of Ruskin (after Hollyer's portrait) enclosed in a floral border. These first four pp. are not included in the pagination. On p. 1 is the title (enclosed in the same border)—

The | Works | of | John | Ruskin | London | George Allen.

On p. 3 is yet another title:—

The Works of Ruskin | Time and Tide | The Crown of Wild | Olive | [Ruskin House device] | London | George Allen, Ruskin House | 1907 | [All rights reserved].

On the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh." On p. 5, the half-title "Time and Tide"; on p. 7, a fuller title; on p. 8, a Bibliographical Note; Contents, pp. 9–12; text, pp. 13–188; index, pp. 189–207. *Crown of Wild Olive,* pp. 208 *seq.*, see below. Price 1s. net; on thicker paper, in red cloth; on thinner paper, in green "art cloth." 12,000 copies. Reprinted (1909), 2000.

A *Swedish translation* was issued at Stockholm (Chelius) in 1903, with the following title:—

Ebb och flod. Hvad tidens ström bringar och bortför. Alla arbetare och vänner af arbetarens bästa tillägnade.

The translator was O. H. Dumrath. ("Dedicated to all workers and best friends of workers.")

SESAME AND LILIES (*Two Lectures*)

(*Supplementary to* XVIII. 8.)

Popular Edition (1906).—The edition described in XVIII. 8 under the year 1905 was reprinted in 1906; on the title-page, "One Hundred and Tenth Thousand in original form." Price 1s. net, cloth; 1s. 6d., leather.

Cheaper Edition (1907).—Similar to the above, but for the words on the title-page, "One Hundred and Thirtieth Thousand in original form." Issued in green paper wrappers, lettered on the front (enclosed in a plain ruled frame) "Sesame and Lilies | Two Lectures | By | John Ruskin | George Allen, London"; and (below the frame) "Sixpence Net"; and up the back, "Sesame and Lilies." In 1906, 30,000 copies were printed; in 1907, 20,000; in 1908, 10,000.

"World's Classics" Edition (1907).—Issued, together with *The Ethics of the Dust*, as a volume in "The World's Classics" (a series of cheap reprints issued by the Clarendon Press, Oxford). The half-title is:—

> The World's Classics | The | Works of Ruskin | Sesame and Lilies | Ethics of the Dust | *Ruskin House Edition.*

On the reverse of this are the dates of Ruskin's birth and death; the third page is blank; on the fourth is a portrait of Ruskin (founded on Hollyer's photo.) enclosed in a floral design. These first 4 pages are not numbered. On p. 1, enclosed in the same design, is the title, "The | Works | of | John | Ruskin | London | George Allen." On p. 3 is a further title:—

> The Works of Ruskin | Sesame and Lilies | The Ethics of the | Dust | [Ruskin House device] | London | George Allen, Ruskin House | 1907 | [All rights reserved].

On the reverse is the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press, Edinburgh." Half-title, "Sesame and Lilies," p. 5; yet another title on p. 7:—

> Sesame and Lilies | Two Lectures by | John Ruskin | 1. Of Kings' Treasuries | 2. Of Queens' Gardens | With Two Prefaces.

On the reverse, a Bibliographical Note. "Preface to the Edition of 1882," pp. 9–12; "Preface to the Second Edition (1865)," pp. 13–22. Text of the two lectures, 23–123; index, 125–138.

Demy 18mo, pp. 4 (unnumbered)+360 (pp. 139–360, *Ethics:* see below). 12,000 copies. Reprinted (1908), 3000.

Issued on thicker paper in red cloth, and on thinner paper in green "art cloth," lettered on the back "Sesame | and Lilies | Ethics of | the Dust | Ruskin | [floral device] George | Allen." Price 1s.

The copyright of *Sesame and Lilies* in its original form expired in 1907, and unauthorised editions were issued in:—

Collins' Penny Library.
A. C. Fifield's Threepenny Library.
Everyman's Library, see above, p. 317.
Nelson & Sons' Short Studies in English Literature.
Harrap & Co.'s The King's Treasury of Literary Masterpieces.
Macmillan's "English Literature for Secondary Schools" Series. With notes, etc., by A. E. Roberts, 1910.
Heinemann's "Favourite Classics": 1908. With Introduction by T. Cartwright, and a portrait (No. 25 in the list) as frontispiece.
Grant Richards's Penny Classics (1909).

SESAME AND LILIES (*Three Lectures*)

(*Supplementary to* XVIII. 9.)

An authorised edition appeared in 1906 in Messrs. Hatchards' "Royal Library: Belles Lettres Series." The title-page is :—

> Sesame and | Lilies | London | Arthur L. Humphreys | 1906.

5 in. × 6½, parchment, pp. 254. There is no index.

In 1906 the three lectures, with index, appeared in the Tauchnitz Edition (No. 3861), pp. 271.

A *Canadian Edition* appeared in 1898, pp. 224 (Toronto: The W. J. Gage Company).

Another Canadian edition printed from the English small ed. (but without the appendix and index) appeared at Toronto in 1902 (The Copp, Clark Company). Edited with Introduction and Notes by J. C. Saul, M.A., and D. M. Duncan, M.A. (Masters at the Winnipeg Collegiate Institute). "Life of Ruskin," pp. vii.–xviii.; "Aids to Study," p. xix.; "List of Mr. Ruskin's Books" (very short), xxi.–xxii.; Text, 1–205; Notes, 207–255; "Suggestive Questions," pp. 257–261.

In "Macmillan's Pocket Series of English Classics" a volume appeared (printed in New York) in 1900 (frequently reprinted, latest ed. 1909) containing the three Lectures and *The King of the Golden River*, edited with Notes and an Introduction by Herbert Bates (Head Teacher of English in the Manual Training High School of Brooklyn, N.Y.).

SESAME AND LILIES (*Translations*)

(*Supplementary to* XVIII. 15–16.)

In 1905 a Spanish translation was published of the Preface to the "Works" edition and of the second lecture ("Lilies: Of Queens' Gardens"):—

> John Ruskin. | Els Lliris | del Jardí de la Reina. | Traduit de l'Inglès | por Manuel de Montoliu. | Barcelona | Biblioteca Popular de "L'Avenç" | 1905. 50 centims.

No. 45 in the "Biblioteca." In red paper covers. There were also 50 special copies on satin paper. The Preface occupies pp. 9–26; this was translated by D. Claudi Grau, and reprinted from *Universitat Catalana*, No. 7. The Lecture occupies pp. 27-90.

A *Spanish translation* of the three lectures appeared in 1907 :—

> *Sésamo y Azucenas Tres Lecciones por John Ruskin. Traducción del Inglés por Julián Besteiro, Catedrático del Instituto de Toledo.* Madrid: Daniel Jorro.

A volume in the Bibliotheca Cientifico-Filosofica.

A *French translation* of *Sesame and Lilies* (Two Lectures) was issued in 1906, with the following title-page :—

> John Ruskin | Sésame et les Lys | Des Trésors des Rois | Des Jardins des Reines | Traduction, Notes et Préface | par | Marcel Proust | Paris | Société dv Mercvre de France | xxvi., Rve de Condé, xxvi. | MCMVI.

Octavo, pp. 226, in yellow paper covers. Price 3 fr. 50. The preface occupies pp. 7–58.

There were also printed 12 copies on Dutch paper.

A *Swedish translation* (Sesam och Lilyor) was issued at Stockholm (Seligmann) in 1900. Ernst Lundquist was the translator.

The Italian translation, mentioned in XVIII. 16 as in preparation, appeared in 1907 with the following title-page (enclosed in a floral border):—

> John Ruskin | Sesamo e Gigli | Traduzione di Dora Prunetti | Prima ed Unica Traduzione | Autorizzata | Editore A. Solmi—Milano | 1907.

Octavo, pp. xxxvi. + 234. A translation of the three Lectures, the "Works" Preface, and the Index. Price (in cloth), 3 lire 75 c.

OF KINGS' TREASURIES

(*Supplementary to* XVIII. 13, "Separate Editions of Single Lectures").
A school book was published in 1907 with the following title-page:—

> Of Kings' | Treasuries | (*From "Sesame and Lilies"*) | By | John Ruskin, LL.D. | Edited for Schools by | Edmund D. Jones, M.A. | Headmaster, County School, Barmouth | London: George Allen | 156, Charing Cross Road | 1907 | [All rights reserved].

Pott 8vo. pp. x. + 139. Half-title (with device of Ruskin House on the reverse), pp. i., ii.; p. iii. is blank; p. iv., frontispiece, a portrait of Ruskin (from Boehm's bust); title-page (with blank reverse), pp. v., vi.; "Prefatory Note," pp. vii.–viii.; Contents, p. ix.; Introduction, "Ruskin's Life," pp. 1–7; "Ruskin's Style," pp. 9–18; "From Ruskin's Preface" (of 1882), pp. 19–21; "Of Kings' Treasuries," pp. 23–121; Notes, pp. 123–136; General Questions, pp. 137–139. Imprint at foot of the last page, "Printed by Ballantyne, Hanson & Co. | Edinburgh and London."

Issued in red cloth; lettered, on the front, "Of Kings' Treasuries | For Schools," and with the "To-day" device; and on the back, "Of | Kings' | Trea- | suries | John | Ruskin | George | Allen." Price 1s. net.

The Prefatory Note explains that "a few omissions have been made," and that "though this edition has the sanction of Mr. Ruskin's representatives, they are not otherwise responsible for it." 4000 copies.

THE ETHICS OF THE DUST

(*Supplementary to* XVIII. 195.)
Popular Edition (1906).—Uniform with other volumes in the same ed., the title-page (similar to that of the Small Edition) having the words "Thirty-ninth Thousand | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved]." Price 1s. net, cloth; 1s. 6d., leather.

In 1907 *The Ethics of the Dust* was included in the volume of "The World's Classics" described above. The collation is half-title, p. 139; title, p. 141; dedication, p. 143; Bibliographical Note, p. 144; Contents, p. 145; Preface to the First Edition, pp. 147–148; Preface to the Second Edition, pp. 149–153; Personæ, p. 154; text, pp. 155–339; index, pp. 340–360.

The copyright of the first edition of *The Ethics of the Dust* expired in 1907, and an unauthorised edition was in 1909 issued, together with *The Crown of Wild Olive*, in Cassell's "The People's Library.

THE CROWN OF WILD OLIVE

(*Supplementary to* XVIII. 376.)
Popular Edition (1906).—Uniform with other volumes in the same ed.; on the title-page (otherwise similar to that of the Small Edition), "*Seventieth Thousand*] London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved]." Price 1s. net, cloth; 1s. 6d. net, leather.

"*World's Classics*" *Edition* (1907).—*The Crown of Wild Olive* was next included, with *Time and Tide*, in the volume above described (p. 319). The collation is:—Half-title, p. 209; title, p. 211; Bibliographical Note, p. 212; Contents, p. 213; text, pp. 215–388; index, pp. 389–407.

Cheaper Edition (1909).—Similar to the "Popular Edition" but for the words on the title-page, "One hundred and thirteenth thousand." Issued in green paper wrappers, lettered on the front (enclosed in a plain ruled frame), "The Crown of Wild Olive | by | John Ruskin | George Allen & Sons, London," and below the frame, "Sixpence Net," and up the back, "The Crown of Wild Olive."

A *Canadian Edition*, printed from electrotype plates of Mr. Allen's "Small Edition," was issued in 1902 at Toronto (The Copp, Clark Company). The Appendix was omitted, and the book accordingly fills pp. 205.

The copyright of the first edition of *The Crown of Wild Olive* expired in 1907, and an unauthorised edition was issued in—

Everyman's Library, with an Introduction by Clifford Bax. This volume includes also *The Cestus of Aglaia.*

THE CESTUS OF AGLAIA

(*Supplementary to* XIX. 45.)

A *Popular Edition* is (1911) in preparation.

The copyright of these Papers expired in 1907, and they were included (with *The Crown of Wild Olive*) in a volume of *Everyman's Library.*

THE QUEEN OF THE AIR

(*Supplementary to* XIX. 286.)

Popular Edition (1906).—Printed from electrotype plates of the Small Edition, with title-page as in that edition, except for the words "Thirty-second Thousand | London | George Allen, 156, Charing Cross Road | 1906 | [All rights reserved]." On the reverse, the imprint—"Printed by Ballantyne, Hanson & Co. | At the Ballantyne Press."

Pott 8vo, with gilt top and "J. R." monogram on front cover. Price 1s. net, in red cloth; 1s. 6d. net, in green leather.

LECTURES ON ART

(*Supplementary to* XX. 7.)

Popular Edition (1910).—Printed from the electrotype plates of the Small Edition. The title-page had the words "Thirty-First Thousand," and the publisher's new address, "44 & 45 Rathbone Place." 1s. cloth, 1s. 6d. leather.

ARATRA PENTELICI

(*Supplementary to* XX. 188.)

In 1907, from the electrotype plates of the Small Edition, a *Pocket Edition* was printed, uniform with other volumes in the same ed. (see XV. 6), the title-page being—

Aratra Pentelici | By | John Ruskin | London George Allen.

On the reverse, "September 1907. Ninth Thousand. All rights reserved." Price 2s. 6d.

ARIADNE FLORENTINA

(*Supplementary to* XXII. 297.)
In 1907, from the electrotype plates of the Small Edition, a *Pocket Edition* was issued, uniform with other volumes in the same ed. (see XV. 6), the title-page being—

Ariadne Florentina | By | John Ruskin | London: George Allen.

On the reverse, "October 1907. Tenth Thousand. All rights reserved." Price 2s. 6d.

VAL D'ARNO

(*Supplementary to* XXIII. 6.)
In 1907, from the electrotype plates of the Small Edition, a *Pocket Edition* was issued, uniform with other volumes in the same ed. (see XV. 6), the title-page being—

Val d'Arno | By | John Ruskin | London: George Allen & Sons.

On the reverse, "November 1907. 11th Thousand. All rights reserved." Price 2s. 6d

MORNINGS IN FLORENCE

(*Supplementary to* XXIII. 287.)
In 1906 a *French translation* appeared with the following title-page :—

John Ruskin | Les Matins à Florence | *Simples études d'Art chrétien* | Traduites de l'Anglais par Eugénie Nypels | Annotées | par | Emile Cammaerts | Préface de M. Robert de la Sizeranne | Ouvrage illustré d'une vue de Florence et de 11 planches hors texte | d'après les clichés de MM. Alinari | Paris | Libraire Renouard | H. Laurens, Éditeur | 6, Rue de Tournon, 6 | 1906.

Octavo, pp. xxx.+224. 6 fr. 50. Preface, pp. i.–xx.; "Avant-Propos" (by E. Cammaerts), pp. xxi.–xxx. Text, with notes, pp. 1–216; Index of Works mentioned, pp. 217–220; Contents, pp. 221, 223.
In 1907 the book appeared in the Tauchnitz Edition (No. 3986), pp. 271.

ST. MARK'S REST

(*Supplementary to* XXIV. 199.)
In 1908 a *French translation* appeared with the following title-page :—

Ruskin | Le Repos | de Saint-Marc | Histoire de Venise pour les | Rares voyageurs qui se soucient | encore de ses monuments | Traduit de l'Anglais par | K. Johnston | Paris | Libraire Hachette et Cie | 79, Boulevard Saint-Germain, 79 | 1908.

Crown 8vo, pp. ix.+272, in white paper wrappers, 3 fr. A reproduction of Ruskin's drawing (XXIV. frontisp. in this ed.) is given, and there are a few photographic illustrations. Extracts from the *Guide to the Academy at Venice* are added in an appendix. This translation is in its Second Edition (1909).

LOVE'S MEINIE

(*Supplementary to* XXV. 7.)
In 1907, from the electrotype plates of the Small Edition, a *Pocket Edition* was printed, uniform with other volumes in the same ed. (see XV. 6), the title-page being—

Love's Meinie | By | John Ruskin | London: George Allen.

On the reverse, "August 1907. Ninth Thousand. All rights reserved." Price 2s. 6d.

ULRIC, THE FARM SERVANT

(*Supplementary to* XXXII. 342.)
Mrs. Firth issued a new edition of this book (of which the copyright was hers) in 1907 in *Everyman's Library*.

THE BIBLE OF AMIENS

(*Supplementary to* XXXIII. 7.)
For a special copy of Parts I. and II., see XXXVII. 391–2, 392 *n.*
A *Spanish translation* was issued in 1907:—

> Ruskin. *Lo que nos hau contado nuestros padres. La Biblia de Amiens. Traducción Directa del Inglés por M. Ciges Apáricio.* Madrid: Daniel Jorro, 1907.

A volume in the Biblioteca Cientifico-Filosofica.

II. ADDITIONAL MATTER

NOTES CONTRIBUTED TO THE THIRD EDITION OF MURRAY'S "HANDBOOK FOR TRAVELLERS IN NORTHERN ITALY" (1847)

[*Bibliographical Note.*—The Notes here collected have hitherto escaped the attention of Ruskin's editors and bibliographers. They are taken (with revision and curtailment) from a note-book, preserved at Brantwood, which Ruskin filled during his Italian journey in 1845, and which has often been quoted from in this edition (see above, p. 85). At p. x. of the *Handbook* it is explained that "The observations between inverted commas to which the letter *R.* is appended, are by the author of *Modern Painters.*"

The Notes were repeated in the *fourth* (1852), *fifth* (1854), and *sixth* (1856) editions. They then gradually disappeared—some for a while surviving intact, others having the inverted commas removed and being paraphrased.]

On the church of St. Andrea at Carrara (p. 406):—

"It corresponds in age and style with the Duomo of Monza. These two buildings afford examples of a peculiar and most graceful Gothic.[1] Fragments of a similar style occur at Sarzana; but this church at Carrara is decidedly the most perfect gem of its kind. I prefer it to that at Monza."

On the churches of S. Martino and S. Michele at Lucca[2] (p. 409):—

"The rich inlaid work of the fronts of this church and S. Michele are altogether unique. Both represent hunting-pieces, lions, wild boars, wolves, foxes, and deer pursued by hounds and men, with lance and horn, constantly repeated."

On the monument of Ilaria at Lucca[2] (p. 410):—

"The couched figure is deserving of great praise: the head-dress is singular, and consists of a turban-like fillet round the brow, divided by bands of stars. The same head-dress in every respect occurs in a picture by Gentile Bellini in the collection of Professor Rosini, at Pisa."

On the *Volto Santo* at Lucca (p. 411):—

"The face of the original is fine."

On the pulpit in San Bartolommeo in Pantano at Pistoia (p. 435):—

"Very archaic in manner and very barbarous; though quaint and interesting. It is supported by a figure with its hands on its knees, in a skull cap, and of ignoble features, like a black slave: and by two beasts, one a lioness suckling a cub, the other a lion standing over a winged dragon, who bites his lip—a frequent incident occurring at Parma, Lucca, and in other Romanesque buildings. All the figures have the iris of the eye painted black."

[1] [Compare Vol. XII. p. 196, Vol. XXXVI. p. 43.]
[2] [See the Index for numerous references.]

On the fresco of "Job visited by his friends" in the Campo Santo at Pisa (p. 451):—

"It is singular that Elihu is absent from the whole composition."[1]

On pictures in the Accademia at Pisa (p. 459):—

"An exquisite Pinturicchio; 4 figures, with a flat landscape behind. His works are rare in North Italy. The picture is hung up over a door out of the way.

"A valuable Filippo Lippi;—Madonna, St. Matthew, St. James the Great, and St. Augustine. The principal figure is poor, but the rest is noble.[2] The collection is otherwise of some interest, as exhibiting the relation which Giunta da Pisa bore to Giotto. Several works of the former are of higher merit here than is usually attributed to them."

On a statue[3] in S. Maria della Spina at Pisa (p. 460):—

"This exquisite work seems to have been richly painted, and the hair gilt."

On a picture[4] in the same church (p. 460):—

"It is a very noble picture, and has much sentiment and feeling."

On works of art in Sta. Caterina at Pisa (pp. 462–463):—

"On the left-hand side of the door, at the bottom of the nave, is the monument of Simone Saltarelli, Bishop of Parma, and afterwards Archbishop of Pisa (died 1352). It is composed of an altar tomb with bas-reliefs; the canopy above is supported by ill-shaped arches; it has marble draperies which angels draw back, exhibiting the effigy below, which is hardly to be seen in the darkness. It is fine, though cut on the outside only for effect. Above this rises a tall, disproportionate, and inelegant tabernacle, under which is a villainous copy of the Madonna of Nino in Sa. Maria della Spina. The bas-reliefs below have character and expression, but the rest is of rude and clumsy workmanship.

"On the left-hand side of the nave, half-way up, is a curious picture by Francesco Traini, a pupil of Orcagna. Christ from his lips sends rays of light to the heads of the four evangelists, from whom they are reflected to the head of St. Thomas, who then illuminates, first Plato and Aristotle, and then all the doctors of the church. The figures of the Greek philosophers are the finest.[5] Just beyond this picture is St. Thomas' pulpit.

[1] [Compare Vol. XXXVI. p. 47 *n.*]

[2] [The Note-book gives a longer description:—

"The first figure on the left, St. James the Great, is singularly grand, and the next, St. Matthew, stooping forward to write is almost as sweet as Fra Angelico. St. John and St. Augustine, opposite,—the latter in episcopal robes with miniatures of saints full length all down the hem, in square pictures of seven or eight inches high—are also very grand, only a little pinching and hardness is perceptible about all the mouths. The heads all come dark against the light, even that of St. Matthew, which is all sunshine. That of St. James is very dark against an exquisitely pure, bright, retiring sky, graduated with delicious refinement. It is curious that this light behind seems to put light into the flesh, which, if the sky be removed with the hand, looks heavy. (I was struck by the same thing in the John Bellini of the Louvre.) Altogether this picture is of a high standard in colour and everything else."]

[3] [Of the Madonna offering a flower to the infant Saviour, by Nino Pisano. See his name in the Index.]

[4] [Of the Madonna and Saints, by Sodoma.]

[5] [In his Note-book from which this passage is taken (with some revision), Ruskin says "It is very singular that Rio, who speaks so depreciatingly of the noble Perugino at the Annunciata at Florence, should praise this picture so highly. It is hard and lifeless, the Christ an entire failure, the Thomas a piece of wood, in expression as well as in colour. Only the two Philosophers are fine." For the reference to Rio, see his *Poetry of Christian Art*, 1854, p. 67.]

"In a chapel of the south transept is an altar-piece, attributed to Fra Bartolommeo; it has been entirely repainted, and is good for nothing.

"In a chapel beside it, in the same transept, are two most interesting statues by Nino Pisano, called 'Faith and Charity,' but the subject is doubtful; they are admirable for grace, purity, and animation, and remarkable for bearing evidence of the rich painting which all Nino's work seems to have undergone. The iris of the eye has been painted dark, the inside of the dresses blue, and their fringes as well as the hair have been gilt."[1]

On frescoes in San Francesco at Pisa (p. 464):—

"On the roof of the choir are some interesting frescoes, probably by Taddeo Gaddi. The cloisters are remarkable for the richness of the foliage within their enclosure, and for the grace of their columns. The chapter-hall contains good frescoes of Niccola di Pietro: the most important in Pisa after the Campo Santo."

On Orcagna's shrine in Or' San Michele at Florence (p. 495):—

(In front of the shrine two bas-reliefs, the Marriage of the Virgin and the Annunciation)—"the first exquisite and like Angelico."

(At the north side . . . Christ teaching in the Temple.) "The story is told most marvellously. The head of the principal figure is broken, but the body is full of expression: some small figures lean forward most earnestly to listen; one, curiously enough, playing on a psaltery."

On works of art in Santa Croce at Florence (p. 498):—

(The Cappella Aldobrandini corresponds in style of architecture with that of the Silvestro chapel.) "The bold spring of the lowest part of the canopies of both, and the diminishing proportion of the upper part, gives them a peculiar lightness."

(A Madonna and a Child, over a door, attributed to Giotto.) "They seem to have been painted for this place, which they fit exactly; if they had been so placed by Giotto, Vasari would have mentioned them."

(A damaged fresco in the Cappella S. Silvestro. Nothing remains but the single figure of Ubertino, and this is solemn and expressive . . . but in point of art decidedly inferior to Giotto.) "The outline is harder, and the realisation less complete."

(In the same chapel is Christ laid in the sepulchre)—"given by some to Giottino, but there is internal evidence that it is not his. It has, however, been dreadfully repainted, which makes it more difficult to judge, but it is more like Taddeo Gaddi than any one else. It particularly resembles the picture of the same subject attributed to him in the Accademia, both in conception and details, especially in the tomb, which in both is inlaid with marble panels of various colours, painted with great brilliancy and little success. In the centre of the tomb is a medallion with a female head, in the peculiar white head-dress, bound under the chin, of which Taddeo Gaddi is so fond."

(In the same chapel are three frescoes by Giottino, from the life of S. Silvestro.) "They are half effaced, and difficult to make out: in the highest, he is either baptizing, or boiling somebody in a great cauldron. I think the former. In the next, which is more important, an ox is kneeling to him, while a Madonna (?) looks on from a throne, with a saint on each side. In the lowest he takes a dragon by the nose, in the midst of a ruined city, and blesses the people. The plants which grow in the fissures

[1] [See Vol. IV. p. 300 *n.*]

of the rent walls, and these fissures themselves are a very pretty bit of naturalism, as near the thing as can be found of this period. These frescoes are agreeably grouped, and remind one of Giotto, in a way most disadvantageous to Giottino, whose heads are at once more finished, and have less life. He has, however, much power, and the expression of death in one or two of the bodies is true and fine."

(In the Cappella dei Pulci, over the altar, is a Luca della Robbia)—"which may, perhaps, be taken as the fairest, because the most finished, example of the entire impropriety of this mode of working. It is in high relief, and completely coloured, the prevalent colours being a blue verditer, pale, raw, and yet dead; and an equally valueless and intrusive green. The flesh is clay colour. The design is not equal to Robbia's usual work, but the Madonna is very sweet, and by a great effort of imagination, in getting rid of the colour, fine qualities show throughout. There is a nasty brown colour, also, in large spaces."

(Cappella dei Bardi.) "Behind the altar is a most interesting picture, always kept covered and in a dark place. It is Cimabue's portrait of St. Francis,[1] of which Vasari says, 'Lo ritrasse (il che fu cosa nuova in que' tempi) di naturale come seppe il meglio.' The saint is standing, the face drawn full front, and very much in the Greek manner; it is much harder and more rude in drawing than the Madonnas of the Academy and Sta. Maria Novella, and more rigid yet with greater power and expression. The face is emaciated and severe, the corners of the mouth drawn down, the stigmata round and dark. Round the picture is a most interesting series of twenty small paintings, treated in a quaint, forcible, and delightful way, and rich in movement and composition. They, however, appear more archaic than those of the Uffizi picture, though, on the other hand, the central figure is, there, far more rude than the St. Francis. His receiving the stigmata is not here, unless it be at the top, which is concealed by the curtain; or unless, indeed, it be one on the left, in which a crucified figure is extended on the ground, and the saint standing seems touching it with a rod. On the other side he is driving out the devils from a number of possessed persons, the former flying away in little black spider-like shapes, as represented by F. Bartolommeo. The other histories seem highly mystical."

(In the Cappella Peruzzi is Giotto's fresco of the Death of St. John.) "Herod and two other persons are sitting at table under a canopy, of which the form is the same with Giotto, whether it be the roof of a manger, or the palace of Herod the king. A musician on the left, playing on the violin, is a beautiful figure, very like Perugino's treatment of similar subjects, and full of the same subdued feeling. The Herod, also, is very grand, though perhaps not a good ideal of Herod, for he is calm, kingly, and free from appearance of evil passion. Herodias sits on the extreme right; the face is nearly gone, but seems to have been made wicked and sensual. Her daughter kneeling presents her with the head. In the centre of the picture the daughter is dancing, or at least moving softly, while she plays the lyre, and a soldier brings in the head of St. John. The two actions are thus curiously involved—the soldier comes in between the musician and the dancing maiden, who is immediately repeated on the right giving the head to her mother. The second figure of her is exceedingly ugly, and the likeness of her mother wonderfully kept; but the figure with the lyre is fine, and would have been beautiful, but that the shaded side of it is in colour so nearly the same as the background, that it is lost in it, and hence half of the face looks like a badly drawn profile. The faces of the musician and of Herod are worthy

[1] [For another reference to it, see Vol. XXIII. p. 300.]

of any period of art. The draperies are, however, somewhat clumsier, rounder, and less felt, than those of the Campo Santo at Pisa."[1]

(In the passage leading to the sacristy are many works of the Giotto School)—"but none to be depended upon, as either his or of anybody else of his school in particular; but many of them are good, and all traditionally valuable. The most interesting is the Crucifix, asserted to be that sent by Margheritone to Farinata degli Uberti, after his defence of Florence. The honour is disputed by a Crucifix in the sacristy. There are two inferior works of Angelico in this passage."

On a picture in Sta. Maria Novella, Florence (p. 505):—

"The Annunciation by Angelico in the sacristy is by far the finest small work by him in Florence."[2]

On Angelico's "Crucifixion" in San Marco, Florence (p. 518):—

"This is by no means a first-rate work of Angelico, and shows all his faults, though many of his beauties."

On a fresco in Sta. Maria Maddalena, Florence (p. 529):—

"This chapel contains a grand and well-preserved fresco by P. Perugino, a Crucifixion. It consists of six figures in three compartments. In the centre is Christ crucified, with the Magdalen at the foot of the Cross. The Christ is a failure; the Magdalen is very fine. On the left is the Madonna and St. Bernard, on the right St. John and St. Peter. The whole of the sky is now nearly white, the blue having perished; but in the left-hand compartment the whole of the upper part of the sky and the tops of the trees have been villainously repainted, leaving a sharp line where Perugino's work begins. The landscape in the central division is exquisite—a river flowing at the base of rocky hills among trees, and a village with a Gothic spire in the distance."[3]

[1] [For another account of the fresco, see Vol. XXIII. p. 335.]
[2] [Compare Vol. IV. p. 263 and *n.*]
[3] [See the Index, under Perugino, for further references to this fresco.]

ADDITIONAL LETTERS

Supplementary to Vol. XXXVII. p. 617 *seq.*

TO WILLIAM ALLINGHAM

Letters to William Allingham. Edited by H. Allingham and E. Baumer Williams. Longmans & Co., 1911.—This volume contains the following letters from Ruskin:—

1 (pp. 260–1). "Tunbridge Wells, 25*th May* 1855.—My dear Sir,—I do not know if you are liable to the weakness which I find occasionally manifested by many of my very good friends—to my great comfort and consolation as I suffer grievously from it myself—of delaying the letters one most wishes to write to some 'quiet' moment which never comes: but so it is that your little volume of Poems has lain with a reproachful air in my shelf of poetry—projecting a little over the top of Tennyson in a scowling manner like a cornice—till I am verily ashamed to look at its edge—or to touch it—and dare not take the pleasure of reading a word of it—all on account of my woful procrastination.

"But the fact is, I got the Poems just as I was leaving for the Continent, by no means then able for any examination of them, and when I came back I had hardly time, for some months, for poetry or anything else, but daily business.

"I can only say I like the Poems much—and am sincerely obliged to you for sending me them. They seem to me to show real power—though of course you must do much more than these before you will have the right to rest in work done.

"Meantime with best thanks and best wishes, believe me, faithfully yours, J. Ruskin."

2 (p. 261). "[*February* 1860.]—My dear Allingham,—Thank you for nice long chat, and for telling me what you think.

"I quite agree with you that neither Lowell nor Longfellow wrote finished—or even good poetry. Both of them are hard workers—to whom versemaking is a recreation—nevertheless I believe the 'Psalm of Life' to have had more beneficial influence on this generation of English than any other modern composition whatever,[1] except Hood's 'Song of the Shirt.'

"I delight in 'Hiawatha,' and in bits of the 'Golden Legend.'

"From Lowell I have myself received more help than from any other writer whatsoever. I have not learned so much—but I have got help and heart from single lines, at critical times.

"For real utility, I think his shrewd sense and stern moral purpose worth all Keats and Shelley put together. I don't compare him with Keats, but I go to him for *other articles*—which I can't get from Keats—namely Conscience—Cheerfulness and Faith.

"You might as well criticise one of Keats' idle rhymes in his letters, as 'Excelsior.'—Ever, in haste, most truly yours, J. Ruskin."

[1] [Compare Vol. XXXVI. pp. 122–3.]

3 (p. 262). "[*About* 1863.]—My dear Allingham,—Thanks for not being angry with me.[1]

"I'll look at the *Fraser* poem,[2] but I answer your note at once lest anything should hinder me—though I can't enter on the question of the right way to pay poets and painters: except only thus far, that I once thought regular pay the best, for all *meditative* work—and by examining the facts of old bargains—and making some practical experiments—have had to change my mind.

"I trust your present discouragement will pass away when you get out of the vile air and scenes of London. I can't live—think—eat—or sleep among them myself.

"I'm sure my face isn't worth seeing. What should you or anybody want to see it for?—Ever most truly yours, J. Ruskin."

4 (p. 262). "[London, *July* 13, 1864.]—My dear Allingham,—I am in a sulky fit just now, and hate alike talking and writing.

"I'm in a state of puzzled collapse, and not fit to see any one. I have not seen Browning for a year! So you may fancy I can't talk, but try me again please—for, from what I saw of your knowledge and feelings in those verses in *Fraser*, there is no one I shall like more to talk to, when I find words again.—Faithfully yours, J. Ruskin."

5 (p. 263). "[1874-5.]—Dear Allingham,—Thanks for your letter and Lake Signatures and for *Fraser*. But I never write in magazines now.[3] I more and more perceive all such work to be wasted. You people who can write should write solemnly and separately what you have to say, and keep it together for your own and whom it may concern in due time.—Ever heartily yours and Mrs. Allingham's, J. Ruskin."

6 (p. 263). "Brantwood, *7th August* 1875.—Dear Allingham,—I've never thanked you for your kind letter and clear map. Of course I'll come joyfully when next in London, sending line beforehand.

"Tell me when there's anything in *Fraser* that you would like me to see.

"With best compliments to that wonderful wife of yours (she'll be in September *Fors* again),[4]—always faithfully yours, J. Ruskin."

TO AN AMERICAN FRIEND

Harper's Weekly, February 3, 1900, p. 98 (see Bibliography, above, p. 173), contains a piece of the letter to W. J. Stillman which is printed in Vol. XXXVI. p. 125.

[1] ["Ruskin—to whom Allingham had written despondingly—thinking him in want of money, had offered to give or lend some: a kindness which was appreciated but declined by Allingham."]

[2] ["Laurence Bloomfield," which appeared in *Fraser* in 1863.]

[3] ["Allingham became editor of *Fraser's Magazine* in 1874, and asked Ruskin to contribute something."]

[4] [The previous reference to Mrs. Allingham's pictures had been in *Academy Notes* for 1875: see Vol. XIV. p. 264. The passage referring to her in "September *Fors*" was ultimately crowded out, but has been added in this edition: see Vol. XXIX. p. 560.]

TO THE REV. C. CHAPMAN

The *Sunday Magazine*, March 1900, contained Reminiscences (*see above*, p. 175) and the following letters:—

1 (p. 200). "BRANTWOOD, *Good Friday*, '73.—DEAR MR. CHAPMAN,—I send you the five pounds of which your people are in immediate need, and twenty more for your Easter charities, feeling quite sure that you will know how to use it so as to give the best relief to the most deserving people; and, if you would kindly so arrange it, about the fourth of it, four or five pounds, in little festivities and pleasantries, for those who can enjoy.—Ever most truly yours, J. RUSKIN."

2 (p. 201). "BRANTWOOD, *February* 18, '85.—Here are five pounds with true pleasure. Always ask me when you need.—Ever affectly. yrs., "J. RUSKIN."

3 (p. 201). "*Shortest day*, '86.—It looks like meaning it—the winter beginning, and I send you a little more, therefore, than usual, for your Christmas charities, with good confidence in your laying it out to the best purpose.—With all good Christmas wishes, aff. yrs., J. RUSKIN."

4 (p. 201). *For a child under 7.*—"*February* 3, 1883. As it will be a few days before I can get the arch bricks cut for Willy, which need a good deal of Coward's best care, I've sent him to begin with a box of 'walling,' with which I have no doubt he will devise some extremely practical and convenient structures, which may properly be incorporated in the railroad system. I hope you won't object, however, to his being introduced, by my next box, to the to my mind much preferable *monastic* system."

5 (pp. 201–2). "*March* 7, '83.—There is much more difficulty than I thought in getting any pretty bit of architecture modelled; but I send you for Willy the best that Coward can do till I give him more detailed drawings. He has very ingeniously got the pieces to fit of this, which is a literal copy of an arch at Assisi. You will find the number of the stones on their inner sides next the arch or under the arch according to the enclosed sketch."

For another letter to the same correspondent, see below, p. 349.

TO A COMPANION OF ST. GEORGE'S GUILD

The *Christian World*, January 22, 1900, in some reminiscences of Ruskin "by a Lady Disciple," contained two letters. She had sent him a tithe of her pocket-money for St. George's Guild, to which he replied:—

(1873.) "I am greatly pleased with your letter, and like the three as well as 3000. . . . The thing that pleases me most in your letter is your saying that I go at my point in a downright way. It is quite true; but most people don't understand me a bit—and yet I don't see how one could speak plainer—on the particular point of business. On theology or morality I don't expect—nor always desire—to be understood, but only to say what is true."

(No date.) "What do I mean by Christianity? Obeying the words of Christ, as you would obey those of Socrates."

TO A CORRESPONDENT

In the *Cambridge Review*, May 20, 1909, a reviewer of Vols. XXXVI. and XXXVII. of this edition prints a letter written by Ruskin to himself on the 21st February 1886; it was the third so written—the other two had been unsympathetic:—

> "I am entirely grateful for *this* letter—the first that has ever explained to me the otherwise to me unfathomable mystery of Mill's influence on really sensible and good people. Please tell me all that you can more about him."

In a postscript he added:—

> "Yes, I admit Mill means to be fair—but is it so rare then that people should—when they're not Ministers?"

TO F. J. FURNIVALL

A book entitled *F. J. Furnivall: a Volume of Personal Record* (Oxford University Press, 1911) contains (p. xxiii. of the Memoir by John Munro) the following additional letter. It must have been written at some date between 1856, when Trench became Dean of Westminster, and 1864, when he was appointed Archbishop of Dublin:—

> "Denmark Hill, *March* 22.—Dear Furnivall,—You could hardly have given me greater pleasure than by asking me for this testimonial; for, as it happens, I am just now profiting not a little by help you gave me long ago; you know how you used to find fault with me for speaking ill of philology, and how you, in alliance with the Dean of Westminster, first showed me the true vital interest of language.[1] While I have not one whit slacked in my old hatred of all science which dwelt or dwells in words *instead* of things, I have been led by you to investigations of words as interpreters of things, which have been very fruitful to me; and so amusing, that now a word-hunt is to me as exciting as, I suppose, a fox-hunt could be to anybody else. As for grammar—you know it is very satirical of you to ask me for a testimonial—all I can say is, you know much more about it than I do. I heartily wish that you may obtain this office; good examining being no less influential than good teaching, in its outcome.—Believe me, my dear Furnivall, always affectionately yours, J. Ruskin."

TO RICHARD GRAY

For Mr. and Mrs. R. Gray, see *Præterita*, Vol. XXXV. p. 100. A copy of Turner's *Rivers of France* (1837), now in the library of Mr. Henry Yates Thompson, has inserted a letter from Ruskin dated July 10, 1865, which accompanied the gift of the book. The book itself contains some notes by R. In the letter R. says:—

> "They are the best engravings ever done from Turner except a few vignettes to Rogers' Poems. The Rouen[2] is still mine, and as long as I have eyes or brains will remain so."

[1] [See Vol. XXXVI. p. 146.]

[2] [No. 56 in the Exhibition of Ruskin's Turners, XIII. 541. It is now in Mr. Thompson's collection.]

TO R. B. LITCHFIELD

Richard Buckley Litchfield: a Memoir written for his friends by his Wife. Cambridge: Printed privately at the University Press, 1910.—Mr. Litchfield was one of the founders of the Working Men's College; Mrs. Litchfield was a daughter of Charles Darwin. The volume contains the following letters from Ruskin:—

1 (pp. 66–68). "THUN, *August* 11 [1859].—MY DEAR LITCHFIELD,—I have just got your kind letter: I had seen the death of Hughes' boy in the *Times*, and was more grieved about it than I have been about any private matter for a long time. Give him my love when you see him.

"We are just (in three days) going to Interlachen—thence to Vevay. I think it probable that about the 20th–25th you might hear of us at Vevay, but I have formed no plans, for I am travelling with my father and mother, and where they find themselves comfortable I stay, or if I don't at all like the place, go away into the hills near; but I don't know where they will stay at present, for the railroads have changed the nature of all places—the anciently quiet ones are often now the noisiest, and *vice versâ*. I should like to see you and Lushington—but do not alter any plans in order to find me, for I could not go on travelling with you, as the more pleasant companions are, the more sure they are to take me off my business. I can't talk, and think, and rest at once, and I can't make slaves of you just now, for I am not at any work requiring practical help, but only dreaming out some few things that must be dreamed out, some day or other—rather sadly, for I am as much interested in Italy as most people, and am moreover tormented, which you are not, by having some faith in Louis Napoleon, who I believe has been stopped wholly by the Prussians, the English, and the Pope. Still my faith in him is shaken—and that is one of the additional sorrows. I have moreover been disgusted to such an extent with German high art[1] that it has depressed me in all hopes and plans, and I am good for nothing but to shake hands and hear how you are going on, which I wish you could manage to let me do. I will leave a line for you at any rate at Poste Restante, Vevay, saying whereabouts I am likely to be, and believe me always faithfully yours,

J. RUSKIN.

"I really will send you some travelling letters if I am spared next year—but can't this, being out of heart."

2 (pp. 45–46). [1860.]—"DEAR LITCHFIELD,—I send you the index at last and the four volumes to compare it by, and very grateful am I to you for allowing me to do so. The index is in its first proof with type errors and everything. Please examine some of the articles, and tell me what you would like to do to it; if possible, I want my schoolgirls, who are marvellously happy about it after working all through Christmas and Easter Holidays at nothing else, to be able to say they 'did it all,' so that I don't want articles added, if it will do at all; but you will see that it wants packing, and putting of two or three heads in one: please also to alter any ungraceful or unintelligible expressions, and verify as much as will enable you to trust the rest, if *trustworthy*.—I shall leave you to see it through press. I hope to see you to-morrow, but there's no *need*, as I am in town till Tuesday. I've finished my book this morning, but have still heavy press work to do.—Yours most gratefully, J. R."[2]

[1] [Compare Vol. VII. p. liii.]

[2] [The book is the fifth vol. of *Modern Painters* (issued, June 1860). The original Index to *M. P.* (superseded in 1888, see Vol. III. p. lx.) was compiled by the girls of Winnington School: see Vol. XXXVI. p. 362.]

With regard to the next two letters, Mrs. Litchfield explains (pp. 153–154, 156) that she and her husband were staying with Mr. and Mrs. Darwin at the Waterhead Hotel, Coniston. "One day we rowed across the lake to see Mr. Ruskin and set off back again at the beginning of a thunderstorm. This grieved his courteous nature and he wrote the following letters, and sent me, as a sort of peace offering, a minute, exquisitely finished painting of one barb of a peacock's feather magnified. Ruskin was charming in his intercourse with my father, at first calling him 'Sir Charles,' and showing a delicate courtesy and respect."

3 (p. 154). "Brantwood [*August* 1879].—Dear Litchfield,—I am very anxious to be assured that neither Mrs. Litchfield nor you have suffered from the exposure to storm—which would not have been, in old times, when I knew the clouds; but now everything is changed—Alpine snow and moorland rain—and the vacillations of the reckless and useless clouds are not to be foreseen hour by hour, whatever they may be in the great currents. At this moment the wind on the lake is south, and in the middle clouds north-east.

"Please thank Mr. Darwin for his kind note and say I'm very glad he does not like the Titian.—Always affectionately yours, J. Ruskin."

4 (pp. 155–156). "Brantwood [*August* 1879].—Dear Litchfield,—It has indeed been a great pleasure to me to be brought into some nearer and kinder relations with Mr. Darwin; but you must not think I did not before recognize in him all that you speak of so affectionately. There is no word in any of my books of disrespect towards *him*, though I profoundly regret that the very simplicity and humility of his character prevents his separating what of accurately observed truth he has taught us from the wild and impious foolishness of the popular views of our day.

"I have just received a photograph[1] which may perhaps interest him; the globe in true perspective, placed in the position analysed by perspective law in the fourth number of *Fésole*—the substitution of this perspective and true projection for the distortions of vulgar map-making is one of the points in the system of drawing arranged for Oxford to which I look for most useful results. I have sent two numbers of *Fésole* with it; the second, containing another study of peacock's feathers from the bronze armoury of the back,[2] and some talk about feathers generally, will show at least how much sympathy I have with Mr. Darwin in work of this kind. Please thank Mrs. Litchfield for her kind little note, and believe me always, affectionately yours, J. Ruskin."

TO H. S. MARKS

(*Supplementary to* XXXVII. 681.) A series of thirty-eight Autograph Letters from Ruskin to H. S. Marks was No. 1062 in a Catalogue (No. 255) issued by Maggs Brothers in 1910 (previously, less fully described, No. 38 in Sotheby's Sale Catalogue, July 22, 1909). The series, together with the Blue Crane, mentioned in XXXVII. p. 232 and *n.*, was priced at £68. Extracts from some of the letters were given; the following are scraps not previously printed:—

Dec. 31, '77. ". . . I've just been framing the black crane with the red eyes, with Turner and Bewick."

Dec. 27, '78. ". . . Edith is greatly delighted at the R.A. But I only care about you being—what you were and will be—a good painter."

Ap. 23, '84. "I've been buying Japanese Books of Birds myself, but only to study their way of extracting the ugliness of things with vicious veracity, and the way they gloat over black, as if it was blue and gold."

[1] [For Plate ix. in *Laws of Fésole*, see Vol. XV. p. 447.]
[2] [Vol. XV. p 411.]

TO WILLIAM MORRIS

The Life of William Morris, by J. W. Mackail, contains (vol. ii. p. 201) an extract from a letter to Morris (Dec. 3, 1878), in which Ruskin, after thanking him for being the only person who went "straight to the accurate point of the craftsman's question," added:—

> "How much good might be done by the establishment of an exhibition anywhere, in which the Right doing, instead of the Clever doing, of all that men know how to do, should be the test of acceptance!"

A suggestion, says Mr. Mackail, which was carried out ten years afterwards by the Arts and Crafts Society.

TO SAMUEL PROUT

A *Life of Prout*, now forthcoming (1911), contains the following additional letters:—

1. "*Dec.* 7, 1843.—My dear Sir,—You know if you write such kind letters, you must be prepared for the sufferance of formidable lengths of reply, and if it fatigues you to read them you must be prepared also to throw them into the fire, otherwise I shall not indulge myself in the privilege of addressing you; but your kind interest and gentle expression of regret with respect to the work of my Oxford friend[1] have so much touched him that he begs me, so far as may be in my power, to justify him to you. He is very inconsiderate in what he writes, but I don't think it is from want of feeling—it appears to me to be rather from having too much—and from having been put in a rage by people's admiring the old masters who actually do not see the very qualities which constitute their excellence; while *their* habit of looking at them exclusively prevents them from forming any idea of that of others. My friend has been much cramped in his work by the fear of injuring living painters. I know that the really *sore* point with him is not that *Claude* should be put above Turner, but that *Stanfield* and *Creswick* should. But deliberately to sit down in order to prove the superiority of a man who has made his 100,000, over those who are struggling up the hill, however much he *might wish* to do so, would have been, I think, an ungenerous step. Had Turner been poor and despised, I feel sure that my friend would have left the old masters alone, whatever he may think of them, and endeavoured only to show Turner's superiority to living men. But he feared to do injury in many quarters where much misery or happiness might depend on the sale of a picture, and even under this feeling his book would have had a very different tone from that which it has, had it not been for interference on the part of his friends, who feared the result of attacks on living men. Had it not been for them, I am pretty sure that Martin, Maclise, and Lee would have been the victims; and that faults, instead of beauties, would have been pointed out in Stanfield and Harding.

"Not that you are to suppose for a moment that my friend has said what he does not think. He *does* think Turner as superior to the old masters as he has said, but he certainly would not have said this so boldly, until he had gained more experience, or perhaps until he was generally acknowledged to be a first-rate judge of the old masters themselves. But no other way was open to him; and he preferred plunging into the fore front of the battle at once, to the safer line of argument which might have done

[1] [For the veil of anonymity drawn for a while over the first volume of *Modern Painters*, see Vol. III. p. xxxi.]

heavy injury to industrious, earnest, and deserving men. But even with this feeling, the book would, I am nearly certain, have been very different from what it is, but for the persuasion of friends in whose judgment he trusted, and who, indeed, cut out of the MS. many passages condemnatory of modern masters, and so destroyed, much against his will, the *balance* of the book.

"You ought to consider further, what most of the critics of the work seem altogether to have overlooked, that it is only the *beginning* of a treatise, that the author hints that he has respect for the feeling of the old masters, but has strictly confined himself in the present volume, to matters of *fact*. Not one question of art, properly so called, of beauty, composition, meaning, expression, selection, is touched on in the whole volume. How can you possibly tell what the Author may think, or say, of Claude when he comes to these questions? Does his language respecting Giotto, Perugino, or Raffaelle, look like that of a man who has no perception of Ideal qualities?

"If, however, you refer not to the matter, but the *style* of the work, I will not justify it, nor, I think, would the author.[1] It was the hurried writing of a man in a rage, and a man who considered himself addressing rather the newspaper critics than the high judges. The book is not intended for the reading of Mr. Rogers or Edwin Landseer; *they* know what Turner is. It was written for the class of people who admire Maclise; for the paid novices of the *Times* and of *Blackwood*, not for *you*, or for any like you. That it was ill-judged to let it be so, cannot be disputed, but alas, the utter ignorance of the critics of the day is something which is at once so dangerous and so despicable, that it puts my friend in a double rage, first with the creatures who mislead the public, and secondly with himself, for doing them the honour of to let them annoy him. And finally, I know the book to have been written *fast;* my friend desired to be employed in other matters, and the work swelled to double its size even as it passed to the printer. Many mistakes exist in it, much looseness and petulance of style, but I think that when the following parts appear, its real drift will be better seen, and that possibly hereafter, the Author will correct, soften and amalgamate all. Yet he was surprised at hearing that any part of it had *hurt* you. Had the word been *disgusted*, he would not have been surprised, but are you so *fond* of the old masters as to be seriously *hurt* by attacks upon them? I know, by the way, and this I say not because I think that your quiet and finely-toned mind could have been wounded by anything of what he said of yourself, but because it may perhaps give you some pleasure to know the simple fact, that the author *does* regret that he has not said more in praise of your works, and that, after going the round of Nash, Roberts, and many other architectural painters, he has come to the conclusion that there is more *genuine*ness, more pure and impressive *truth* in your finest works, than in *any* of them, perhaps than in all of them. I know he does not like your *brown* works, nor the *red* little bits that appear sometimes in the water-colour rooms, but your grey and cool works he says are the finest things, the most characteristic and impressive existing.

"Now, my dear Sir, let me beg you *never* to *think* of writing to me as a matter of obligation. If you ever let fall one single word of apology for not having written *before*, or not having written at more length, or not having done anything else, I won't answer the letter, and so shall take care that the apology shall not be on your side. If you ever find time, when perfectly comfortable and having nothing else to do, to tell me how you are, or to let me know some of your feelings or opinions on matters of art disputed by my friend, or if you ever want anything done in town

[1] [On this point, compare Vol. III. p. 668.]

that I can do, then I need scarcely say how delighted I shall be to hear from you, or to be of the slightest service to you, down to choosing a cheese or blowing up Windsor and Newton; but if ever I find you writing when you are wearied, hurried, or when in any way you had rather not—I won't write again; so if you find me too tiresome, you know what to do. By the by, on these conditions, *i.e.* when you are at tolerable leisure, I should be very glad to hear something of the family of the late Bishop of Chichester. I knew them at Oxford, when Miss Shuttleworth used to be to me, as I believe to everybody else, what Dickens calls 'an addition to that small family, the seven Wonders of the World.' I hope she is well, and drawing, and not working much at anything else, or she will do herself harm. She has too much *mind* to be allowed to use it. I wish it had been left her under guard of trustees, not to be *come* into till she was of age.—Ever, my dear Sir, believe me, most sincerely and respectfully yours, J. Ruskin."

2. "*Feb.* 9, 1844.—My dear Sir,—A thousand thanks for your kind letter. I have written instantly to Mrs. Shuttleworth, and shall begin my search this afternoon. I have but just time to tell you that I am quite shocked at an omission in my last letter to you, in not telling you that a copy of the Graduate should have been forwarded to you instantly, but a new edition is coming out, with important additional matter, and several gross and fatal errors corrected. This I hope will be better worth a place in your library, and I should wish no one who has not yet read the first edition to do so, as the new introductory chapter will set the whole book in a clearer light. I am tired of keeping up forms with *you*, in fact there are many who must *know* me and my doings with whom I do so long as it is possible, in order that they may be able to deny knowledge of the matter when questioned, and it is *very* important that the book should not be generally known to be written by a young man. I must intreat the favour of your keeping the secret. You may perhaps imagine it is pretty generally known—not so. You see the *Athenæum* regrets that my age is *not* as green as my judgment.[1] I know its editor, and several others are quite on a wrong scent; so pray be cautious. Don't tell even best friends. I wouldn't *you* if I could help it, but I cannot receive your advice and ask for it comfortably in a third name. Every new clue given must take away from my power of doing good. And now I may tell you that I am not resting on my oars, but working noon and night; the only difference in plan being that the book will come out in one volume, I hope in the spring of 45, instead of in 12 detached numbers.[2] I shall be able to digest it better, and I think, so reserved, the broadside will be felt.

"I must answer the other parts of your letter more at leisure.[3] Many mistakes I made in speaking of our artists generally. The fact was, I had for a year or two before writing the book been looking chiefly at M. Angelo and Turner, and had quite lost sight of Messrs. Stanfield, etc., so that I wrote the opinions of past time, and was horror-struck in the Academy and the Water-colour, by the deeds of some whom I had praised. My neglect of your works was owing to the same cause. You may depend upon it I will make amends for it, as far as is in my power.—Ever most gratefully and respectfully yours, J. Ruskin.

"On reading over this I feel thoroughly ashamed of its appearance of carelessness and disrespect. I have not time to rewrite, or I would, but

[1] ["Were his age indeed as green as his judgment, good result might hereafter flow from his energies well directed; but we suspect his opinions to be inveterate, however immature." Review of *Mod. P.*, Feb. 3, 1844.]

[2] [Compare Vol. IV. p. xxi.]

[3] [See the letter of Feb. 21, 1844, Vol. III. pp. 662-664.]

I believe it is very wrong not to have time for everything. I have not half thanked you for your letter, and I had nearly made another omission of a principal matter. Would you favour me so far as, at your perfect leisure, to let me know the passages in the present volume which hurt your feelings, and how they do so, in order that I may avoid things of the same kind in future. I cannot retract or alter in the new edition, for that would look as though I had been frightened, or had altered my opinions, but I can avoid such passages in the next book, which will be, in fact, *the* book, for the present is only an introduction to it. Forgive me for venturing to ask you to give yourself this trouble, but I know no person whose feelings I should so much wish to be my guide."

3. "DENMARK HILL, *March* 20, 1844.—MY DEAR SIR,—I was much grieved by the contents of your last kind letter, especially that you had thought it necessary to make the exertion of writing under such circumstances. Your letter found me correcting sheets for the 'second edition,' or it should have been answered at once; but I have been plagued by printers, and laid up, or nearly so, by a violent cold, which at this moment almost prevents me from seeing what I write. I am sure there is something peculiar in the season which you may charge with your illness, for all whom I meet are suffering in one way or another. I have received two very kind letters from Mrs. Shuttleworth, but, hitherto, I am sorry to say I have not been able to forward her views in any way. I am glad she is going to leave St. Leonards. I never saw a place I thought so in every way unfit for human domicile, a whitewashed brickfield, a symmetrical desolation, a Babylonish abortion of rectilinear solitude, the melancholy of the wilderness without its liberty. I have lived in many horrible places, in Leamington, Bath and Cheltenham, not to speak of sundry weeks of headache and gaslight in London. But I think I could *not* live in St. Leonards. I had rather get into a tarred section of a herring-boat on your Hastings beach, and pay a heavy ground rent on shingles.

"I have no doubt when the weather betters, you will recover your strength,—perhaps meet me at Milan. I would carry you so carefully up among the marble frostwork;—would not you like to be there again?—Ever, my dear Sir, believe me, gratefully and respectfully yours,

"J. RUSKIN."

4. "*April* 29, 1844.—MY DEAR SIR,—I received your most kind letter the day before yesterday, on my return from Liverpool, where I had been learning navigation—(by way of variety)—and it relieved me from some anxiety which I had begun to feel respecting your health; relieved me partially at least, though I was grieved at the desponding tone in which you speak of the places you best love. Why should this be? If travelling is not now consistent with your comfort or health, why not establish yourself within the shadow of some glorious old grey spire, or in the reflected light of some façade of marble, with all around you which is to you, and must be to all men of feeling and intellect like yours, more than life. If indeed your health allowed of your residing in London, I could understand the ties upon you of society and art, but among the sand-hills of Hastings you surely are as far removed, or nearly so, from such influence, as you would be by the shore of Como or Maggiore; incomparably more so than you would be at Venice or Florence. I get in a rage when I hear of people such as the English who commonly haunt these lovely places—ruined spendthrifts, detected swindlers, abandoned roués,—while men like you, for whom God made these glories, are vegetating like sand grass on an English beach. I don't understand it. I can't conceive how it should be possible; as far as regards income, surely there is as much difference between the expense of Italy and of England as between the width of a gondola and

the tunbellied capacity of a Hastings herring-boat, and if something were sacrificed in being out of hearing of one's native language, which all men must feel after a time, there is a language of Nature of which you are out of hearing here, which is the greater loss of the two. It is all very well for farmers and landholders and merchants to be patriotic, but an artist ought to be a citizen of the world. What would have become of Poussin, had he lived in Paris instead of on the Trinità dei Monti; or of Claude, if he had staid where he was born, and grown Champagne (I wish he had—by the by). Not that I don't know what a home feeling is. I have feelings connected with the Cumberland hills, among which I was born *again*, at three years old, which no Alpine torrent nor Lombard sky can excite for a moment; but they are peppering Cumberland out of an architectural castor with white boxes, and this will soon make an end of all old associations, so that if ever I have to choose a house for myself, I shall infallibly and beyond all doubt or alteration of purpose—God willing—get me one somewhere near Mont Blanc, and live in the winter at Milan or Verona, and yet love England and the English as my own land and people still; but I am not going to leave the love of God's works, which He has given me, unfed, because I happened to be born in a flat.

"I was at the private view of the Water-colour yesterday, and was much disappointed at seeing so little there from your hand,—nor was there anything else to console me, except some grand rock bits from Cox, which did my heart good, but the exhibition is full of artificialnesses and crudities from mindless draughtsmen,—T. M. Richardson, Callow, Bentley, etc.—people who are made up of nothing but fingers' ends—and those blunt. Cattermole has made a splash, and gone over head and ears,—a vast piece of paper covered with clever drawing, but I don't know where to look in it,—some people are fighting for a bridge, and two trunks of trees are fighting for your attention.[1] There is no art in it, but there is a nice feeling for costume, and good bending of legs and bodies and whiskers, and it forms a feature in the room. F. Tayler has some fine things,—some cabbages, and a homeless wanderer, in particular.[2] Copley Fielding as good as usual, better than last year. Harding only two little bits; if that man had but a soul, he would make a noble painter. Hunt ineffective except in fruit, and a bird's nest, and a very original portrait of an expressive piece of—firewood—King Log.[3] The less we say about the rest, the better. The only two men from whom I now receive pleasure in that room are yourself and David Cox, and the latter has this year excelled himself.[4] I like *every*-thing of yours that I saw, especially for their fine grey qualities, only it struck me that they were a little *thinner* than usual, but I must go and look again. My favourite little bit is the 'A la Barbe Blanc, Tours.' I like the subject so much, it is so full of continental character, but there are none that I liked so well as the little Martigny bit I was fortunate enough to secure last year, and which I enjoy—more than I can tell you. But, considering your recent illness, and the little time you have had, I only wonder at the beautiful composition of the pieces you have produced. Shall I have—or may I hope to have—the pleasure of seeing you in London before I leave for the Alps, which we hope to do on the 14th of May. My address for the week previous will be—(from 10 to 4) the bench before some one of the Turners in the Royal Academy,—so you know where to find

[1] [The reference is to No. 81 in the Old Water-Colour Society's Summer Exhibition of 1844: "The Contest for the Bridge."]

[2] [No. 257, "Interior of a Larder"; No. 276, "Houseless Wanderers."]

[3] [Presumably No. 162, "An Old Pollard."]

[4] [Cox in this year exhibited "Summons to the Noonday Meal" (16), "Scene in Bolton Park" (39), "Mill, near Bromsgrove" (62), "Bala Lake" (103), "Llyn Dinas" (114), "Merivale" (141), "Moor Scene" (165), "Mill on the Trent" (228), "River Scene, Derbyshire" (280), "Powis Park" (288), "On the Llugwy" (309).]

me. Turner tells me he has been fagging very hard, but will not tell me on what.[1] Roberts says there is a Stanfield by far the finest thing—not only of his—but of its kind—yet seen,[2] and that the exhibition is very strong.

"I hope to run south, by your favourite Cathedral—Chartres. I have been there twice, but never can see enough of it; and I want to get a sketch of an old house I fished out in an alley where the horses were put to—this sort of thing [a drawing here]; did you ever come across it?—a wooden spiral staircase, with plaster between—black beams and bricks and all that's nice—carved like the cathedral screen—delicate as cobwebs. Then I hope to get on to Orleans, and up the Loire, and across to Dijon. I wouldn't tell you all this, if it weren't that I want to draw you over the water and make you happy again. I shall write again, if I do not see you, before I go.—Believe me ever, my dear Sir, most sincerely and respectfully yours, J. Ruskin."

5. "Beauvais, 1*st October*, 1846.—My dear Sir,—I cannot look you in the face without having acknowledged your kind letter—which I should have done before, but that I heard from Edmund Oldfield, about a month or six weeks ago, that you were about to start on a tour in Brittany, so that I thought it useless to write until there was some chance of your being returned, which however, I hope, you have not yet, but that you may be still enjoying *yourself* among the green stone carvings, and preparing enjoyment for everybody in general and me in particular. I am especially glad to hear of your being in Brittany, which I doubt not is the most interesting province of France, and no one has been there of any feeling. Stanfield did nothing better there than in other places, and of the architecture we—at least I—have not the slightest notion. I read descriptions of it which make my mouth water—no—not my mouth—but eyes—with vexation that I can't see everything. But architecture cannot be described, and I look with *vaguely vivid* expectations to your sketch-book—or note-book—or hand-book (I don't like any of those names for a book that is in the hands of a good artist—they are not dignified enough—but 'portfolio' is worse than all—que faire?)—and I shall hope to be indulged with many looks at those filled last year at Brussels, which I only got a glance at, they will comfort me a little for the losses I sustain daily in realities. They are repairing, that is to say, knocking down carved stones and putting up plain ones, here and at Paris (Notre Dame and Sainte Chapelle, the latter however, in fairness, I must say, very well, keeping close to the original and sparing no expense), and at Sens, and at Troyes, and at Dijon, and everywhere in fact. What vexes me is that they put a handful of workmen all over the cathedrals, working in twenty places at once, and spoiling everything for ten years together, instead of doing it quickly a little bit at a time; I do not recollect any drawings of yours at Troyes, where indeed the cathedral is not good for much, but there are some wonderfully quaint bits about the minor churches. I could draw nothing myself, and was obliged to abandon my bit at Dijon, having severely hurt my eyes this summer with work in Italy and Switzerland.

"I am a little disappointed in revisiting the real Gothic cathedrals here after drawing architecture in Italy. The mouldings and details are all so much less skilful, finished, and mental, and the want of colour so remarkable after the variegated marbles and glittering mosaics of the south that I feel at first a little blank, and I rather think, as I know more of architecture, I shall feel more and more respectful towards the grand Romanesque and Lombard churches of Italy, and less and less so towards the northern

[1] [Turner had seven pictures in the Academy of 1844.]

[2] [The reference may be to Stanfield's "Entrance to the Zuyder Zee," bought by Mr. Vernon from the Academy of 1844, and now No. 404 in the National Gallery.]

flamboyant Gothic—always excepting Rouen cathedral, outside, which I mean to championize as long as any of it is left. Half is gone already and white plain stones put up instead. But after the noble mouldings of Venice, I find these look frittered, and this sort of thing [a drawing here] does not do after that [another drawing]. What glorious lines of cusp there are among the windows and tombs of Verona—at Padua and Vicenza too there are some superb varieties—and yet all so like as to be a perfect national manner. Some of the balcony foliages at Vicenza especially are altogether inimitable in their adaptations to sunlight, their salient parts so wisely distributed. For tabernacle work, certainly, we must come here, the Italians don't understand it, but their mouldings and capitals are divine. I have got some Daguerreotypes which I think will interest you, and expect some more. I am quite insatiable in that way, for they are of course more valuable than any sketch can be in the way of *information*, and on this journey I have considered all my sketches merely as memorandums.

"I fear I shall not have time to finish my letter—at least if it is to reach Denmark Hill before myself—for we trust to get home on Tuesday and to find you all well. My Father and Mother desire their sincerest regards to yourself and Miss Prout, to whom pray remember me most kindly, and believe me, my dear Sir, ever most respectfully yours,

"J. Ruskin.

"I have not thanked you for your kind mention of what Eastlake said of my book, for which I was indeed very grateful, but not more so than for your own encouraging opinion."

7. "*Tuesday, 6th Jan.*—My dear Sir,—I am desperately ashamed of not having returned you the enclosed before, but I wanted to look at some other points in it which seemed interesting beside the uninterpreted hieroglyphics—and then I am ashamed to say I forgot it until to-day's rummage of my bookcase revealed it to my aching eyes. Your Spanish book I shall not *forget*, but I want to keep it yet a day or two; it is very interesting and wonderful. Remember me kindly to my fair antagonist. Ask her if she doesn't believe the 65th Psalm, as she doesn't Mr. Wordsworth nor me.—Ever, my dear Sir, faithfully and respectfully yours,

"J. Ruskin."

8. "My dear Sir,—I was truly grieved to hear on calling just now that you were suffering from your trying complaint. I sincerely trust the attack will be a slight one.

"I came to ask if Miss Prout would not mind passing a dull evening with my Mother. I believe we shall have few parties now to ask her to, and if she would come up to-night and bring her work with her and take tea at six o'clock, we should be very grateful,—but you know we are quite alone, my Father being on his journey. Miss Anderson will be with us, I believe, only. I shall hope to see you soon in a state of convalescence.—Believe me ever, my dear Sir, faithfully and respectfully yours, J. Ruskin.

"Mind you don't write, nor let Miss Prout say anything but Yes to the bearer."

9. "My dear Sir,—Your kind loan would have been returned earlier this morning, but that lying wickedly in bed till after breakfast I could not avail myself till now of daylight to examine it properly. I am more and more amazed at the elaboration and refinement of these works—so is my father—especially keeping in mind what you told us of the circumstances under which most of the sketches—drawings—I should say—were made. For patience and quietness of realisation I have never seen them

equalled. I think my favourite—of the many I delight in—yet remains the old Croix de Pierre, but, my dear Sir, was the *book* in the right hand one of the three big arches—there in reality? I trust I shall have a good report by the bearer of your toothache.—Ever, my dear Sir, most faithfully and gratefully yours, J. Ruskin."

10. "Park Street, *December* 9, 1848.—Dear Mr. Prout,—It will *indeed* give me the greatest possible pleasure to take advantage of the opportunity afforded me in the *Art Journal*,[1] and to say all that I feel, if indeed I can express it, of your works and the effect they have had on recent Art; and it adds to the pleasure I should have had in doing so at any rate, that you yourself have so kindly and frankly expressed your confidence in my power of appreciating them. You will, I know, acquit me of vanity when I say that the much happiness which your works have given *me*, and the constant study that I have given to *them*, render me I believe better able than most men to speak as I ought respecting them. I need not tell you that I would not have undertaken the office, unless I had felt that I could speak with perfect freedom, and with unchecked candour; and that in doing so, I should at once deserve the thanks of those for whom I wrote, and give pleasure to the much honoured and loved friend of whom I wrote. I do not know anything that has made me so happy for a long time, as getting your letter this morning; the trust in me which it expressed and proved; and the consciousness that I had it in my power to give you pleasure, and to do others good, at once, made me clap my hands again. Curiously enough, I bought, only the day before yesterday, a series of views on the Rhine by P. which gave me exceeding pleasure, and at which I was looking with much care and wonder at the peculiar and solemn feeling of light, and of sky form, which I had not before seen in your works; and I was saying to Effie that evening: 'I cannot regret that Mr. Prout has done what he *has*—it being so good of its kind; but there is evidence here of powers which he has never developed, and which the public have not recognized.'

"Now, I shall have to trespass upon you, my dear Sir, so far as to ask you to let me see, some day soon, when I will come out to you on purpose, such of your *earlier* works, more especially of this date, as you happen to have by you; and I should like also, if I may be permitted, to be acquainted with the principal circumstances of the autobiography which you will send to the *Art Journal*, as I shall thus understand, and be able to explain, much in your modes of treatment of which at present I cannot speak with certainty. Where any expression of that 'idolatry,' or love of peculiar subject, occurs in your own writing, I should like to see it, as it would enable me to refer to it instead of merely supposing, or having to prove it from your works. However, I hope to call upon you to-morrow, after Church, and to arrange a day for talking the thing over. One point, however, I may mention at present. Mr. S. C. Hall wrote to me two very urgent letters begging me to write in the *Art Journal* for next year. I declined positively: being at present otherwise engaged. Now although the pleasure I have in my subject causes me to alter my intention, I see no reason for my putting the matter on other terms with Mr. Hall than it would have been if I had consented at that time. It would be well therefore if *you* would kindly write to him, and tell him, if he wishes me to do this article, to send me word first what space he wants filled; secondly, what space he can spare me, if I choose to write more; thirdly, what are his terms. I do not know if he expects his contributors to name their price or not. I am perfectly willing after the article is written to name mine; but after naming it, I would not alter it, and in case of this occasioning any demur or difficulty, it would perhaps

[1] [The reference here and in the next two letters is to Ruskin's paper on Prout which appeared in the *Art Journal* of March 1849; see Vol. XII. pp. xlii., 305 *seq.*]

be better that Mr. Hall should name his, for my acceptance or not, either in this case, or in any other in which it might be convenient for me to write in his journal. I have quite leisure enough to admit of my writing comfortably. I hope the second Dieppe is getting on nicely. Sincere regards to Miss Isabella from Effie and me.—Ever, dear Mr. Prout, believe me faithfully and respectfully yours, J. Ruskin."

11 . "Park St., *Thursday.*—Dear Mr. Prout,—It is just post time and I have not time to look over the drawings before I write to thank you, and I have so many notes to answer that I can only assure you how grateful I am for the permission thus to become acquainted with the circumstances of your early life, and the works of your early enthusiasm, and how happy I shall be if I can any way prevent your feeling pain or discomfort from the manner in which your kindness may permit them to be made public.—Ever affectionately yours, J. Ruskin."

12. "Park St., *Thursday evening, Jan.* 19, 1849.—Dear Mr. Prout,—I cannot tell you how thankful I am for all your kind expressions, and how thankful that I have been able to give you some pleasure in what is thus far written. I hope you will not like the rest worse. But—poor Isabella! I am so sorry for her, after her illness too; she will never bear the sight of me again. It is so good and like you interceding for Haydon. Shall we cut out the 'haughty' and say instead of the last clause, 'betrayed him into the extravagances and deserted him in the sufferings with which his name must remain sadly, but not unjustly, associated'? [1]—Ever, dear Mr. Prout, most respectfully and affectionately yours, J. Ruskin.

"Our kindest regards to Miss Isabella, who I hope, but cannot trust, after what she has gone through, is better.

"I write in haste. I have not said the thousandth part of my thanks for your letter.

"I had nearly forgot. I think what credit is to be had out of the MS. is properly yours, as having entirely dictated its spirit, and furnished its materials—anything more, Mr. Hall must have, or his paper, for if I gave my name I should insist upon saying much more about you than perhaps under the circumstances would be desirable—I mean of my delight in your works."

13. "D. Hill, *8th May.*—Dear Mr. Prout,—I cannot at all express my thanks, or my delight. I had not the least idea of the beauty and accuracy of those sketches of Venice,—so touchingly accurate are they, that my wife, who looks back to Venice with deep regret, actually and fairly burst into tears over them, and I was obliged to take them away from her. *I*, who in many cases like the sketches better than the places, pursued my walk through Venice with intense pleasure: especially because you have been so scrupulously and fondly *faithful:* and so often rendered the character of peculiar features, of which I believe few persons except myself could understand the precision. Indeed I think you hardly do yourself justice, with such subjects in your sketch-book, in sending to the exhibition such a 'Composition from materials in Venice,' as you are pleased to entitle 'The Rialto.'

"However, your pre-eminent distinction from all other artists is that you do *not* compose on the spot, whatever you do at home. I shall take your most kind permission to keep these books some days, and Effie thanks you for them—through her tears. With kindest regards from us both to yourself and Miss Isabella, ever, my dear Mr. Prout, most faithfully yours, "J. Ruskin."

[1] [For the form ultimately given to the passage about Haydon, see Vol. XII. p. 307.]

14. (*To* Miss Isabella Prout.) "*Jan.* 23, 1869.—My dear Miss Prout,—I was sincerely glad to hear from you, not that I need to be put in mind either of you or your Father, for I often think of both, nor can I ever cease to take extreme pleasure in all that I can see of your Father's work. As to the immediate object of your letter,—my presentation to Christ's Hospital has unhappily long been promised. I have been slightly unwell for some time, and unable to answer letters after my day's work is done, unless thus by another hand, but I cannot longer delay the expression of my Mother's pleasure and mine in hearing from you, nor the assurance that I am always faithfully yours, J. Ruskin."

TO THE REV. H. D. RAWNSLEY

The *Atlantic Monthly*, April 1900, contained an account of some letters to Mr. Rawnsley: see the Bibliography, above, p. 176.

TO D. G. ROSSETTI

Anderton's Sale Catalogue, New York, March 16, 1909, No. 494. A copy of D. G. Rossetti's *Dante and his Circle*, presented by him to Alice Wilding, 1875, with an (undated) letter from Ruskin inserted. Of this the following passages are printed:—

"Dear Rossetti,—What is the exact meaning of 'di mano in mano' in Leonardo's first chapter?[1] I've always read Italian carelessly merely to get at the main import, and now I am constantly stumbling on phrases I am not sure of. . . . William has been sending me some nice books lately. I hope to see you both when I've done that Oxford work. . . . Ever yours affecty., J. Ruskin."

TO JOSEPH AND ARNOLD TOYNBEE

In *Reminiscences and Letters of Joseph and Arnold Toynbee*, by Gertrude Toynbee (1910), there are three letters; two to Joseph Toynbee, F.R.S., the other to his son Arnold (for whom, see Vol. XX. p. xlv.):—

1 (p. 82). *To* Joseph Toynbee. "Denmark Hill, *Jan.* 8, 1866.—My dear Sir,—I am sincerely obliged to you for your letter; the book[2] is partly experimental; not what I would like to say, but all that it seems to me I may venture, in the present state of public prejudice, to say with any hope of being heard—or of being useful after obtaining such audience. It is a great pleasure to me that any father of a family should consider the book serviceable and *find his children* pleased with it; and the pamphlets you have done me the favour to send show me that yours is no thoughtless approval. I like the one on disease exceedingly, and that on museums seems highly sensible and practical.[3]—Believe me, sincerely yours, "J. Ruskin."

[1] [*Trattato della Pittura*, § 1: "Il giovane deve prima imparare prospettiva, per le mesure d' ogni casa; poi di mano in mano imparare da buon maestro. . . ."]

[2] [*The Ethics of the Dust*, published in December 1865.]

[3] [For Toynbee's interest in Public Health—on which subject he published a lecture entitled *Dirt and Disease*—and in Museums—on which he published *Hints on the Formation of Local Museums* and *Museum Notes*—see *Joseph Toynbee*, by Gertrude Toynbee, pp. 5–6.]

2 (pp. 82–83). *To* JOSEPH TOYNBEE. "DENMARK HILL, *Feb.* 8, 1866.—MY DEAR SIR,—I am heartily obliged by your letter, and particularly glad that you like that piece about human nature.[1] I shall speak more and more strongly as I can get a hearing—every word of truth spoken to the English public at present is answered by a stone flung at you—and I can't take a cartload all at once. So Mrs. Penny[2] is a friend of yours. She is a fine creature; but when women reach a certain age, their heads get as cocoanuts; and it's lucky if the milk isn't sour, which is not yet with her. Where did you find that saying of the lawyers about honesty? It would be useful to me.—Truly yours, J. RUSKIN."

"It is curious your speaking of The Happy Warrior; I had always read it just as you do, as a type of what all men may become. Sir Herbert Edwardes read it to me, showing that it is quite specially written for soldiers, and literal in every expression.[3] I am going to use part of it in a lecture to the cadets at Woolwich on the 16th;[4] it is entirely glorious. Is your little tradesman at Bethnal Green still living?"

3 (pp. 174–175). "NAPLES, *May* 2, 1874.—DEAR MR. TOYNBEE,—I have kept your kind note by me, desiring to thank you for it very seriously; and not having been able, in a hurried run to Sicily (and the work it required to make it useful), to answer any letters of importance lately. I much blame myself for not having endeavoured to reach the men who, I might have known, were, in probably the ratio of their true sympathy with me and need of mine, unlikely to ask for it themselves. But my error was partly the result of my desire to keep as far as possible for some time to the work which I was appointed to do. It was not my duty to act in any other direction for some time at least. But I am certain that it is now my duty: and a much more serious one than any that are directly official. I hope, when I return to Oxford, that we may have little councils of friends both old and young in my rooms at Corpus, which will be pleasanter for us than formal lectures, and will reach many other, or rather pause at many *nearer*, needs of thought than any connected with the arts. Please write me a line to the *Hôtel de Russie*, Rome, to say if you get this tardy answer safe; and with renewed thanks for your note, believe me, ever faithfully yours, J. RUSKIN."

TO BRYCE WRIGHT

In *Chats in the Book-room*, by Horace N. Pym, privately printed, 1896, five letters to Mr. Bryce Wright, a dealer in minerals, are printed. For another letter to the same correspondent, see Vol. XXXVII. p. 358.

1 (pp. 137–138). "BRANTWOOD, 22*nd May* '81.—MY DEAR WRIGHT,—I am very greatly obliged to you for letting me see these opals, quite

[1] [The dialogue with Lucilla, to which Ruskin called special attention in his Preface to ed. 2; see Vol. XVIII. p. 205.]

[2] [Sister of Ruskin's tutor, the Rev. W. L. Brown; she married Mr. Penny in 1865, and died in 1893. She was the author of *The Romance of a Dull Life* (see below, p. 383), some other novels, and various essays, etc.]

[3] [Ruskin refers to this incident in connexion with Wordsworth's poem both in the Appendix to *Crown of Wild Olive*, Vol. XVIII. p. 516, and in *A Knight's Faith*, Vol. XXXI. p. 506.]

[4] [This reference clears up the question of the date of Ruskin's lecture, which has hitherto been uncertain. The lecture to the Woolwich Cadets, on War, is lecture iii. in *Crown of Wild Olive*, where Ruskin gives the date as "1865" (Vol. XVIII. p. 459). It has been pointed out, however, that the lecture includes a reference to an event of January 1866 (Vol. XVIII. pp. 373, 474 *n.*). It now appears that "1865" was a slip on Ruskin's part, and that the real date was February 16, 1866. The lecture (as printed) does not include a reference to Wordsworth's poem, which, however, as above noted, was afterwards given in an Appendix to the book.]

unexampled, as you rightly say, from that locality—but from that locality *I* never buy. My kind is the opal formed in pores and cavities, throughout the mass of that compact brown jasper; this, which is merely a superficial crust of jelly on the surface of a nasty brown sandstone, I do not myself value in the least. I wish you could get at some of the geology of the two sorts, but I suppose everything is kept close by the diggers and the Jews at present.

"As for the cameos, the best of the two, 'supposed' (by whom?) to represent Isis, represents neither Egyptian nor Oxonian Isis, but only an ill-made French woman of the town bathing at Boulogne, and the other is only a 'Minerve' of the Halles, a petroleuse in a mob-cap, sulphur-fire colour. I don't depreciate what I want to buy, as you know well, but it is not safe to send me things in the set way 'supposed' to be this or that! If ever you get any more nice little cranes,[1] or cockatoos, looking like what they're supposed to be meant for, they shall at least be returned with compliments. I send back the box by to-day's rail; put down all the expenses to my account, as I am always amused and interested by a parcel from you.

"You needn't print this letter as an advertisement, unless you like!—Ever faithfully yours, J. Ruskin."

2 (p. 139). "Brantwood, 23*rd May*.—My dear Wright,—The silver's safe here, and I want to buy it for Sheffield, but the price seems to me awful.[2] It must always be attached to it at the Museum, and I fear great displeasure from the public for giving such a price. What is there in the specimen to make it so valuable? I have not anything like it, nor do I recollect its like (or I shouldn't want it), but if so rare, why does not the British Museum take it?—Ever truly yours, J. Ruskin."

3 (pp. 139–140). "Brantwood, *Wednesday*.—My dear Wright,—I am very glad of your long and interesting letter, and can perfectly understand all your difficulties, and have always observed your activity and attention to your business with much sympathy, but of late certainly I have been frightened at your prices, and, before I saw the golds, was rather uneasy at having so soon to pay for them. But you are quite right in your estimate of the interest and value of the collection, and I hope to be able to be of considerable service to you yet, though I fear it cannot be in buying specimens at seventy guineas, unless there is something to be shown for the money, like that great native silver!

"I have really not been able to examine the red ones yet—the golds alone were more than I could judge of till I got a quiet hour this morning. I might possibly offer to change some of the locally interesting ones for a proustite, but I can't afford any more cash just now.—Ever very heartily yours, J. Ruskin."

4 (pp. 140–141). "Brantwood, 3*rd Nov.* or 4*th* (?), *Friday*.—Dear Wright, —My telegram will, I hope, enable you to act with promptness about the golds, which will be of extreme value to me; and its short saying about the proustites will, I hope, not be construed by you as meaning that I will buy them also!

"You don't really suppose that you are to be paid interest of money on minerals, merely because they have lain long in your hands. If I sold my old arm-chair, which has got the rickets, would you expect the purchaser to pay me forty years' interest on the original price? Your proustite may perhaps be as good as ever it was, but it is not worth more to me or to

[1] [Such, presumably, as the one which Ruskin gave to H. S. Marks; see Vol. XXXVII. p. 232.]

[2] [£70; see Vol. XXX. p. 34.]

Sheffield because you have had either the enjoyment or the care of it longer than you expected.

"But I am really very seriously obliged by the *sight* of it, with the others, and perhaps may make an effort to lump some of the new ones with the gold in an estimate of large purchase. I think the gold, by your description, must be a great credit to Sheffield and to me; perhaps I mayn't be able to part with it!—Ever faithfully yours, J. RUSKIN."

5 (p. 142). "HERNE HILL, S.E., 6 *May* '84.—MY DEAR BRYCE,—I can't resist this tourmaline, and have carried it off with me. For you and Regent Street it's not monstrous in price neither; but I must send you back your (pink!) apatite. I wish I'd come to see you, but have been laid up all the time I've been here—just got to the pictures, and that's all.—Yours always (much to my damage!), J. R."

LETTERS OR EXTRACTS PRINTED IN SALE CATALOGUES OF AUTOGRAPHS

(*Supplementary to* XXXVII. 730–739)

1845. *Nov.* 21 (DENMARK HILL). *To* Rev. EDWARD COLERIDGE.—"As for the drawing—whatever I can do shall be at your service—but I have nothing by me at present, for I never make a drawing. I only work in bits and scraps from the real thing—fragments that are useful to me, and absurd to other people. And, moreover, I dislike what I do so particularly that I am always reluctant to let it out of my extinguisher cupboard." (No. 721 in Catalogue No. 253, and No. 842 in No. 262, of Maggs Brothers, 1909.)

1849. *To* S. C. HALL.—"I am glad to have the paper [probably on Prout, see XII. 304] in the *Art Journal*, and am quite well satisfied, as I told you in the outset, to be on the footing of all other contributors. This is my political economy in all things." (No. 633 in Catalogue, No. 258, of Maggs Brothers, 1910.)

1859. *Sept.* 10 (LAUSANNE). *To* E. S. DALLAS.—"I am a free trader—a liberal in most other matters—and in general tone of thought, much more likely to be mistaken for a Red Republican than for a Tory—though I am nearly equally removed from both—what a Whig is, I neither know nor care. . . . Neither Scott nor anybody else can build either Gothic or Italian at present. All real work in those styles depends primarily on mastery of figure sculpture. All modern architecture is spurious, and must remain so till our architects become sculptors." (No. 168 in Sotheby's Sale Catalogue, July 6, 1910. This extract is a continuation of that given in XXXVII. 726.)

(*n.d.*, but probably *circ.* 1861–3.) *To* FRANCIS BENNOCH.—"I have had no official intelligence yet respecting that sculpture business, but I will not fail to keep in mind the names you give me in case I should have to act in the matter. . . . Give every living being on the face of the earth ten thousand pounds of gold (or any other quantity you like to name, 100,000 if you like; or say—give every one as much as he would like to have at once), give every one neither more nor less, and not one would be able to make the smallest use of his gold, except to play at ducks and drakes with, or gild his saucepans instead of copper." (No. 844 in Catalogue No. 262 of Maggs Brothers, 1910.)

Circ. 1865.—"The round arch was invented, or at least brought into [general use], by the Romans, and entirely for low purposes—aqueducts, sewers, etc.; they concealed it in their temples. The early middle age builders adopted and decorated it." (No. 719 in Catalogue, No. 253, Maggs Brothers, 1909.)

1867. *June* 10. *To* J. HOLDEN.—"Your enquiry did not in any way offend me: but the matter is too grave to be given account of at present. I am in correspondence with Mr. Carlyle, and I cannot, until that correspondence is concluded, take any further steps."[1] (No. 32 in Sotheby's Sale Catalogue, July 6, 1910.)

1869. *Jan.* 26 (DENMARK HILL). *To* Miss JEWSBURY.—"Thanks for your good words of Mr. Carlyle—whom I have never *loved* less than I did, even though I cannot return to the peace of heart that used to be between us." (No. 172 in Sotheby's Sale Catalogue, Feb. 28, 1910.)

(*n.d.*, but between 1871 and 1875.) *To* H. RITCHIE.—"I was greatly pleased by the bits about myself when I was young. The utter loneliness of my life now makes me look back on those days as belonging to another world altogether." (No. 103 in Sotheby's Sale Catalogue, March 1, 1910.)

1875. *Jan.* 30 (WARWICK).—"Before taking the trouble to send me your picture, you had better simply offer it for sale by auction . . . buying it in at whatever price you like to give for it. If you get it cheap—depend upon it, it is no Turner. The dealers never let one go cheap, now; and they know him (confound them). . . . It sounds to me like a subject got up in imitation of him." (No. 147 in Sotheby's Sale Catalogue, July 6, 1910, and No. 843 in Catalogue No. 262 of Maggs Brothers.)

1877. *To* B. M. PICKERING, declining to write a preface to Mr. Punchard's poems,[2] "for I see no occasion at present for anybody to write poems at all." (No. 137 in Sotheby's Sale Catalogue, June 9, 10, 1909.)

1877. *August* 18 (BRANTWOOD).—*To* E. A. PANKHURST.—"I am most grateful also for the offer to correct the piece for me, and shall certainly avail myself of it—but it will take me yet at least a month's rest to recover from the mischief done by working against time at Venice and partly since." (No. 840 in Catalogue No. 262 of Maggs Brothers, 1910.)

1882. (SHEFFIELD.)—Inquiring for some casts from Venice which had disappeared: ". . . only a bit of a dragon—a Noah leaf, and two birds appear!—the fisherman with the boat, hammering—the huge roll circle—the Madonna of Assisi—and the birds of the Noah, all not to be heard of." (No. 146 in Sotheby's Sale Catalogue, July 6, 1910.)

1884–5. (BRANTWOOD and EUSTON HOTEL.)—A series of letters on Ruskin's stones and shells.—*To* Mr. R. DAMON, a dealer.—"I never buy shells either for locality or rarity, but only for beauty. . . . I think myself rather a fool for giving you your price for the four I have kept." "Would it be possible for you to get me some of the granite stones described? . . . Shall be delighted with the agate . . . but for the size or symmetry only. It is only the unusual forms that interest me. Should be extremely obliged if you would send me the two emeralds on approval with the Japanese ball." "My crystals are such as you may see any day in the British Museum, except in one or two instances which are neither S. American nor Russian, but common Swiss. . . . I am really too much occupied at present to show you them." (No. 839 in Catalogue No. 262 of Maggs Brothers, 1910.)

[1] [For the matter here in dispute, see XVII. 480–482.]
[2] [*King Saul and Other Poems*, by E. G. Punchard: Pickering, 1877.]

1885. *Jan.* 15 (BRANTWOOD). *To* Mrs. PRICE.—Speaks of his ill-health since leaving Oxford: ". . . all friends of my own—too frequent experience—warn me alike to make no further exertion at present, but to watch the crocus buds, and be as idle." (No. 66 in Sotheby's Sale Catalogue, July 6, 1910.)

1886. *24th April.* *To* Dr. JOHN DOUGALL.—"The whole two paragraphs are expressly *on* lichens and mosses. What should I have begun talking of oxide of iron for? Or what would it have mattered how many years that lasted?" (No. 634 in Catalogue, No. 259, of Maggs Brothers, 1910.)

(*n.d.*) A note sending the exact time of his birth, "½ past 7 A.M. (under Aquarius), 8th Feb. 1819."

(*n.d.*, but between 1873 and 1886.) *To* Rev. C. CHAPMAN (see above, p. 331).—"I must really put this matter of the church at rest between you and me, by speaking clearly out for good and all. There are not above half a dozen clergymen in the whole number I know whom I would not pay, if I had it, their annual stipends to, if they would only hold their tongues—in the pulpit and out of it." (No. 104 in Sotheby's Sale Catalogue, March 1, 1910.)

A LETTER NOT INCLUDED IN "ARROWS OF THE CHACE"

In *The Weekly Review*, Nov. 28, 1863, there appeared, under the heading "Great Britain, France, and Poland," the letter which Ruskin enclosed to his father on Nov. 23, and which is printed at Vol. XXXVI. p. 459. In the *Review* the following "P.S." was added:—

> "Your correspondent is a clergyman. I would desire, with his leave and yours, in lieu of other reply, to commend to his deep attention this magnificent closing stanza of a rhyme of the painter Dante Rossetti's, written beside one of the Taurine marbles of Nineveh in the British Museum:[1]—
>
> The smile rose first; anon drew nigh
> The thought . . . 'Those heavy wings, spread high,
> So sure of flight, which do not fly;
> That set gaze—never on the sky;
> Those sculptured flanks—it cannot see;
> Its crown, a brow contracting load;
> Its planted feet—which trust the sod . . .
> Oh Nineveh, was this *thy* God—
> Thine, *also*, mighty Nineveh?'"

[1] [For another reference to Rossetti's "Burden of Nineveh," see XXXVI. 243.]

III. CORRECTIONS IN THE TEXT AND NOTES, AND ADDITIONS TO THE NOTES, ETC., IN VOLS. I.–XXXVII.

It should be noted that additional cross-references are not as a rule here supplied; such aid to the study of Ruskin being abundantly given in the General Index.

Vol. I.

p. xxv., letter from Geneva. The date should be "May 31."
xxxi., line 10, *for* "194, 197," *read* "197, 201," and *dele* "Figs. 29–31."
xxxvii., 6 and 29. The *Architectural Magazine* stopped after January 1839.
„ 7, *for* "xlix." *read* "xliv."
xl., top. The effect of sky recorded in Ruskin's diary was afterwards noted by him in Draft ii. of *Modern Painters*, vol. i.
l., line 1, *for* "midnight" *read* "morning."
lv., last line. It is interesting, as an indication of Ruskin's fidelity to nature, to compare Plate 12 (p. 184) with Plate vii. in Vol. XIV., which is from a photograph.
lvii., lines 24, 27, *for* "on" *read* "of." The drawing in question is one of those to which Ruskin refers in *Præterita*, ii. § 38 (XXXV. 275), as "extremely pleasant to most beholders."
42, § 47. It may be noted that the ideas here expressed were developed in *Seven Lamps*, iii. § 11 (VIII. 113).
119, *n.* [3], *for* "1833" *read* "1835."
129, *n.* [2]. Mr. Wedderburn's drawing is given in *this* volume, Plate XV.
158, *n.* [1] (line 4 from foot), *for* "Sc. iii." *read* "Sc. iv."
199. The "church near Pavia" must be the Certosa; and, as the date of this passage is 1836, Ruskin must have visited Pavia on his tour of 1835. This explains a passage in XXXV. 623, where he notices his early and indiscriminate praise of a building which he afterwards greatly disliked.
247, *n.* [1], line 1, *for* "vol. i." *read* "vol. v."
253, *n.* [1], *delete* "1833 and."
356. The MS. of the *Three Letters* to Dale have been presented by Mrs. T. Thornton to the British Museum (see above, p. 203).
456, *n.* [1], the piece of advice referred to occurs in *Stones of Venice*, vol. iii. (XI. 53).

Vol. II.

p. xv., and the lettering of Plate 18, *for* "The Cathedral Spire" *read* "The Tour de Beurre."
xx., *n.* [2] (line 3), *for* "132" *read* "185."
xxxviii., line 7 from foot, *for* "430" *read* "400."
2. It should be added that the 1850 volume printed some poems for the first time: see above, p. 7.
25, *n.* [1]. The second stanza was first printed in the *Dublin University Magazine*, July 1878, vol. ii. 223.
44, *n* *. Ruskin here failed to verify his reference (iv. 28). Herodotus says the opposite: "Thunder does not come at the time when it comes in other countries, but is very frequent in the summer; and if thunder comes in winter, it is marvelled at as a prodigy."

45, *n.*[1], *cancel* the last two lines of the note.
50, *n.*[1], *for* "185" *read* "177."
227. The destruction of "La Madonna dell' Acqua" was described by Ruskin in a letter to his father in 1845: see IV. 40–41 *n.*
233, *n.*[2] (line 1). "Mont Blanc Revisited" had previously appeared in a little book of "original contributions": see above, p. 7.
245, *n.*[1] (line 3), *for* "1865" *read* "1863": see XXXVI. 460.
340, line 12 of note, *for* "Geneva" *read* "Genoa."
397, stanza 4. See *Præterita*, ii. § 187 *n.* (XXXV. 417).
398, the Plate. For a reference by Ruskin to the drawing, see XX. 68–69 *n.*
425, *n.*[1] (line 11), *after* "right" *insert* "bank."
527. "The Song in the Queen's Parlour;" for the context of these rhymes, see XXX. 279.
531, line 15, *insert* a comma between "Taylor" and "Burke."

Vol. III.

p. xv., and Plate 6, "Foreground Study." For a note on this subject, ivy, etc., round a tree trunk, see above, p. 259.
xxxix. Jowett may be added to the list of early readers of *Modern Painters* vol. i. "I have read it all through," he wrote (December 23, 1844), "with the greatest delight; the minute observation and power of description it shows are truly admirable. . . . Since I read it I fancy I have a keener perception of the symmetry of natural scenery. The book is written by Ruskin, a child of genius certainly" (*Life and Letters of Jowett*, 1897, i. 114).
liv., line 22, *for* "No. 83" *read* "No. 84."
lv., line 7 from foot, the "Slaver" was put up for sale in 1869, but was then bought in. Ruskin sold it to America in 1872: see XXXVII. 689.
lxiii., the German translation of *Modern Painters*, vols. iii.–v., appeared in 1906.
5, *n.*[1] (last line), *for* "461" *read* "46 *n.*"
35, line 2 from foot, *for* "proportion" *read* "proposition."
113, *n.*[1] (line 3), *for* "490" *read* "498."
128, last line of the note, *correct* the reference to vol. ii. sec. i. ch. vi. § 14 *n.* (IV. 109 *n.*).
176, line 5, *for* "or details" *read* "of details." This misprint occurs in the Small and subsequent editions.
202, *n.*[2]. See, however, on the whole subject, XXIII. 455.
210, *n.*[2] (line 16), *for* "213" *read* "215"; (last line but one), *for* "§ 103" *read* "§ 37."
211, *delete n.*[3]. The picture is in the Ducal Palace: see XI. 375.
237, lines 1 *seq.* By the "Valley of Chamounix," Ruskin here means the Plate called "Source of Arveron"; the "two Italian compositions" are the "Hindoo Ablution" and "Worshipping."
„ *n.*[2] (last line but one), *for* "Pastoral" *read* "Raglan."
240, *n.*[3] (line 2), *for* "865" *read* "875."
242, line 6 of note below the rule, *for* "Plato" *read* "Pluto."
259, line 1, "As I have already allowed," see p. 166.
275, *n.*[2] (line 3), *for* "the elder" *read* "the younger."
325, line 14, "another reason": *i.e.* in addition to that given on p. 273.
369, § 15, "to return to them," *i.e.*, in vol. v. pt. vii. ch. ii. § 19 (VII. 161).
402, § 14, compare VII. 170.
414, *n.*[2]. The reference to *M. P.*, vol. v., is wrong. The drawing is Plate 61.
417, *n.* (last lines). "Delphi" is the vignette (in Byron's *Works*) of "Parnassus and the Castalian Spring."
420, line 1. The exact reference is "p. 303."
487–8 (geological accuracy of Turner's "Upper Fall of the Tees"). Mr. Collingwood notes in his *Ruskin Reader* (see above, p. 32) that Ruskin's statement is "strikingly confirmed by the scientific account, and section, given by Mr. C. T. Clough, F.G.S., in the *Quarterly Journal of the Geological*

Society, November 1876. The High Force of Tees is, like Niagara, formed of hard rock, lying over soft. The soft shale and limestone are eaten away underneath, and the hard basalt falls in, time after time; and so the face of the waterfall recedes."

495, line 3 from foot of text, *for* "forward" *read* "first." "Forward" occurs for the first time in ed. 5, and the error has appeared in all subsequent eds.

498, *n.* [1], and 516, *n.* [1], *for* "xvii." *read* "xviii."

499, line 7 from foot, "reflected" should be "reflective."

533, line 3 of note, *for* "Geneva" read "Genoa."

542, line 4 and *n.* [2]. Ruskin here failed to revise his text, in accordance with a revision in an earlier chapter. The "rule" to which he really refers is not "our fifth rule" in the revised arrangement (p. 506), but the fifth in the original order (p. 521)—the eighth in the revised order (p. 508).

549, *n.* [1] (line 2), the "not" should be deleted.

552, for Turner's drawing of "the town of Lucerne seen from the lake," see XIII. 602.

559, *n.* [2], *delete* "it was . . . *Poetical Works*."

„ *n.* [4]. The drawing here called "Dazio Grande" is the "Pass of Faido," No. 66 in the *Notes*.

604, line 18, *for* "bow" *read* "bough."

673, lines 20–24. The "waste of lonely moorland" is the Plate called "Hind-head"; the "cocks and hens," "A Farmyard"; the "sport of children," "Young Anglers."

675, *n.* [1] (line 3), the words "in the" should not be in italics.

Vol. IV.

p. xix., line 5 from foot of text. The migration to Denmark Hill took place in October 1842.

xxxiii. *n.* [2]. But see XXI. 305 (No. 50) and *n.* [1].

xli. The review of *Modern Painters* in the *North British Review* was by Dr. John Brown: see XXXVI. 66.

28, § 4, "Man's use and function," etc. Referred to by Ruskin in the Epilogue of 1888: VII. 462.

43, *n.* [1] (last line but one), *for* "case" *read* "use."

74, *n.* [1], *for* "Vol. I." *read* "Vol. III."

88, *n.* [1], compare also *Modern Painters*, vol. iv. (VI. 238).

96, *n.* [1] (line 5), *delete* "no" before "need."

98, *n.* [1], *for* "xxvii." *read* "xvii."

110, note *. See also p. 105.

122, line 2 of note below the rule, *for* "xi." read "ii."

126, lines 5 and 6 from foot, compare III. 170.

166, *n.* [2], the reference to Wordsworth is probably not to the "Preface of 1815," but rather to the lines quoted in *Pleasures of England*, § 90—lines which the poet altered on revision (XXXIII. 483).

194, *n.* [4], in the reference to *Cestus of Aglaia*, *for* "§ 86" *read* "§ 106" (XIX. 151).

195, Titian's "Magdalen of the Pitti Palace": Ruskin's strictures are qualified in *Modern Painters*, vol. v. (VII. 295–296).

205, *n.* *, *for* "22" *read* "21."

209, *n.* [1], *for* "Revelations" *read* "Revelation"; *for* "Acts ii. 42" *read* rather "Luke xxiv. 31, 35."

218, *n.* [2], *for* "Revelations" *read* "Revelation"; and insert "Acts xxvii. 29."

231, § 4, on the use of the term "Composition" here, see *Modern Painters*, vol. v. (VII. 204–205).

244, *n.* [2] (last line but one), *for* "§ 19" *read* "§ 22."

264, line 6 of the note, *for* "34" *read* "3."

266, *n.*, line 25, *for* "national" *read* "natural."

303, § 12, "the Lions of the British Museum": for a further notice of them, see XII. 111–112.

§ 12, "the Florentine boar": for another notice of it, see IX. 275–276.

309 *n.* *. The picture by Correggio in the Duomo of Parma is "The Assumption."

„ *n.* [1]. "Before noticed"; *i.e.* at p. 247 *n.*

319, line 7 of note under rule. The exact reference is XII. 213.

324, § 14, Ruskin corrects the statement here made about Angelico's painting of ornaments in *The Schools of Art in Florence*, § 105 (XXIII. 262).

326, line 2, Angelico's "Crucifixion": compare XXIII. 261.

328, § 18, Angelico's infant Christ: compare XII. 236.

„ *n.* [4], see, however, pt. ix. ch. ii. ("The Lance of Pallas") in *Modern Painters*, vol. v.

332, *n.*, line 5. The "dance from Memmi [in the Campo Santo at Pisa]" refers to the fresco (doubtfully ascribed to Memmi) of the Call of St. Ranieri: see XXXVI. 276.

345, line 4. "Dazio Grande" here means the drawing which Ruskin elsewhere calls "Pass of Faido."

352, *n.* [1] (last line), the reference is in this ed. to XII. 251.

355, *n.* [3] (last line), *for* "*Queen of the Air*, § 157," *read* "*Cestus*, § 83, XIX. 130." The verses quoted in this note were not by Mr. Bourdillon but by "R. L. O.": see XXXVIII. 145.

364, line 20, *insert* "as" *before* "of"; line 26, *for* "Aiguilles" *read* "Aiguille" (A. du Midi); line 27, *for* "clouds" *read* "cloud"; line 28, *for* "shot" *read* "shook."

366, lines 17, 18, *for* "Maximo Fabrio" *read* "Marino Faliero": see XXXVI. 59.

393, line 15. By the "Female Vagrant," the poem called "Stepping Westward" is doubtless meant.

394. The following letter from Mr. G. D. Leslie, R.A., appeared in the *Morning Post* of April 24, 1892, under the heading "A Prophecy and its Fulfilment":—

> "On page 3 of your issue of Thursday, the 14th inst., by strange chance a prophecy made by Mr. Ruskin in September 1843, and its fulfilment, in St. Paul's Cathedral on the 12th of April 1892, appear. The one in a review of *The Life and Letters of Joseph Severn*, and the other in the letter of 'A Colonial Visitor' on the desecration of St. Paul's Cathedral. The first, an extract from a letter written in Venice, September 1843, by Mr. Ruskin to Mr. Severn, reads thus:—
>
> "'I see what the world is coming to. We shall put it into a chain armour of railroad, and then everybody will go everywhere every day until every place is like every other place, and when they are tired of changing stations and police, they will congregate in knots in great cities, which will consist of club-houses, coffee-houses, and newspaper offices; the churches will be turned into assembly-rooms; and people will eat, sleep, and gamble to their graves.'
>
> "The 'Colonial Visitor' writes thus as to his experience of a visit to St. Paul's Cathedral on the 12th of April 1892:—
>
> "'Yesterday afternoon I was an early attendant at our magnificent cathedral in order to obtain a good seat to hear the "Passion Music." The Service is supposed to be a very solemn one, yet many of the congregation filled up the period of waiting (4 P.M. till 7 P.M.) by reading illustrated and other newspapers, periodicals, and books (some uncommonly like novels). Others beguiled the time by consuming light refreshments, sucking sweets, etc. A buzz of conversation on the topics of the day and family matters went on around me until I had serious thoughts of leaving the sacred building. Soon after six o'clock the pianoforte tuner came upon the scene, and put the finishing touches to the instruments.'"

Vol. V.

p. xvii., *n.* [2] (line 11), *for* "de" *read* "du."

xxxi., *n.* [1] (last line). Letters show that Ruskin was at Fribourg in the early part of August.

122, lines 5 and 6 from foot, the remark by Turner is cited again in VII. 378.

152, lines 3 and 4 from foot, see VII. 357 *n.*

157, "Rubens's Waggoner," compare XXI. 305.
210, *n.*[1], *for* "110–111" *read* "140–141."
225, *n.** (line 1), *for* "2" *read* "1 and 2."
282, *n.*[2], *for* "273" *read* "281."
383 *n.* ("now and then a wearied king," etc.). Ruskin may also have been thinking—as Mr. Collingwood points out in his *Ruskin Reader*—of Diocletian, who, after his abdication, replied to those who would persuade him to return to the throne, that he took more pleasure in cultivating his little garden than he had found in ruling the world (see Gibbon, ch. xiii.).
384, *n.*[1], *for* "chapter" *read* "chapters."
400, line 5 from foot of text, *for* "affected" *read* "effected." This misprint occurred in the Small and subsequent Editions.
427, line 9, "internal evidence in my work of its originality." See the passage from Mill cited below, under VII. 229.

Vol. VI.

p. xxvi., in the account of Ruskin's studies of the Pass of Faido, it should be added that Plate 81 (VII.) is from the same scene: see VII. 435 *n.*
22 (last line of § 13): "the breeze less offence to his nobility." The reference is to Shakespeare, 1 *Henry IV.*, Act i. sc. 3:—

> "He called them untaught knaves,
> To bring a slovenly unhandsome unmannerly corse
> Betwixt the wind and his nobility."

24, *n.*[2] (line 4), *for* "St. Ouen" *read* "St. Omer"; (line 9 from foot), *for* "moulding" *read* "mouldering."
90, *n.*[3], *for* "17" *read* "5."
117, line 4, "strewed the snow on Lebanon": see Jeremiah xviii. 14.
173, lines 2, 3. The reference is to V. 300.
174, line 12, "stony channels in the sun." This may be a reminiscence of the passage in *Rob Roy* quoted by Ruskin in XXXI. 509 *n.*
218, Fig. 28, the letter "b" should be supplied to the second drawing.
226, *n.*[1], *for* "§ 3" *read* "§ 4."
227, § 13 (line 13). The reference-letter "*d*" should be inserted in Fig. 35 on the highest peak between *c* and *e*.
262 (§ 22, *ad init.*): "coiled plungings of the crest."—"This refers especially," says Mr. Collingwood, in his *Ruskin Reader*, "to the Aiguille Pourri near Chamouni, in which the gullies and buttresses are singularly curved into writhing lines; but the description of the way the crags have been sculptured is true of the Matterhorn and many other mountain-crests, which have been made, not by some force pushing up the mountain into its present form, but by aqueous erosion."
268, Fig. 66 is copied from Plate 35 in Lefebre's *Opera Selectiora quæ Titianus et Caliari*, etc.
328, *n.* There is a printer's error here (which occurs in the Small and all subsequent editions). The note should read:—". . . thus, in simple circular curvature, *a, b*, Fig. 96, being the fourth of a large circle, and *b, c* the half of a smaller one, the quantity of the element of circular curvature in the entire line *a c* is three-fourths of that in *any* circle,—the same as the quantity in the line *e f*."
331, § 17 (line 1). "The following Plate": *i.e.* following the one last mentioned; it is opposite p. 287 in the text.
334, 335, 408 (Fig. 116). These illustrations are from the Antiphonary described in XXIV. 83–84 *n.*
358, *n.*[1], *for* "6" *read* "61."
370, 371. Figs. 108, 109 are copied from Plate 35 in Lefebre's *Opera Selectiora quæ Titianus et Caliari*, etc.
415, supply "2" to the second note.

417, *n.*[1] (line 1), *for* "4" *read* "1."
434, § 20 (last line but one). "Vortex" in all eds.; but in the sense here intended, vertex is in English the usual form.
442, *n.*[1] (last line), *for* "3" *read* "4."
461, *n.*[1] (line 1), *for* "Exodus xvii. 17" *read* "Exodus xvii. 12."
464, *n.*[1] (line 1), *for* "Matthew xxiii. 28" *read* "Luke xiii. 34, 35."

Vol. VII.

p. xvi., Fig. 56. This enlargement was drawn by George Allen.
xx., xxi., the Fairies' Hollow, spoken of successively as "at Chamouni" and at "Châtelard," was a spot near the latter place, on the old road to Chamouni.
xxi., line 1, *for* "Polygola" *read* "Polygala."
xlv., heading of letter, *for* "Ambrozio" *read* "Ambrogio."
xlviii., line 1. *Insert* a semicolon *after* "reality."
lii., line 5 from foot, *for* "Zubbarans" *read* "Zurbarans."
lv., lines 21, 22. The date is wrong. It was in 1856 that Ruskin met Mrs. Beecher Stowe in Switzerland.
lxvii., lines 11, 12. For Ruskin's vogue in France, see XXXVIII. xxi.–ii.
lxviii., *n.*[1], *for* "Nasmyth" *read* "Naesmyth": for the letter, see XXXVI. 361–362.
41, *n.*[2], *for* "17" *read* "30."
47, line 3 from foot. The reference is to chap. viii.
149, Plate 67, the drawing from which this was engraved is at Oxford, Reference Series No. 98 (XXI. 35).
157, line 10, "the Plate opposite": now Plate 67, p. 149.
167, *n.*[2], *dele* "3 *n.*, 5, 29," and *insert* "38 *n.*"; and *for* "Vol. XII." *read* "Vol. X."
180, Fig. 93. The reference-letter "A" should be inserted in the top left-hand corner, above G.
188, *n.**, *for* "chap. 2" *read* "chap. 11."
203, *n.*[2] (line 4), *for* "hit" *read* "his."
228, *n.*[2]. The passage from the *Advancement of Learning* is a good parallel; but the primary reference is to the *Essays*, as quoted in Vol. IV. 206 *n.*
229. Mill's opinion of Ruskin at about this period appears in his Diary for Jan. 21, 1854 (*Letters of John Stuart Mill*, 1910, vol. ii. p. 361):—

> "It is long since there has been an age of which it could be said, as truly as of this, that nearly all the writers, even the good ones, were but commentators: expanders and appliers of ideas borrowed from others. Among those of the present time I can think only of two (now that Carlyle has written himself out, and become a mere commentator on himself) who seem to draw out what they say from a source within themselves; and to the practical doctrines and tendencies of both these, there are the gravest objections. Comte on the Continent; in England (ourselves excepted) I can think only of Ruskin."

266, line 18, *for* "things" *read* "thing."
290, *n.*[1] (line 5), *for* "contained" *read* "continued."
314, *n.*, *for* "308" *read* "309."
324, *n.*[2] (last line), *for* "us" *read* "as."
356, *n.** (line 6), *for* "sculpture" *read* "sculptor." This misprint crept into the Small Edition.
376, *n.*[2], *for* "XX." *read* "XXV."
429, line 2 from foot of text, *for* "Blitzius" *read* "Bitzius."
Between pp. 436, 437, Plate 84, the drawing from which this was engraved is at Oxford, Reference Series 93 (XXI. 35).
463, *n.*[1], *for* "ii." *read* "i."
474, Fig. 16. The drawing here engraved is at Oxford, Educational Series 218 (XXI. 94).
474–5, §§ 10, 11. This passage, much revised, appears in *Proserpina:* see XXV. 243 *seq.*

Vol. VIII.

p. xx., *n.* [6]. *For* "Milan" *read* "Melun." The journey of 1846 also included the Italian Riviera, Sestri, etc.: see XXXV. 405, 632.

xxiv. The statement that Ruskin made Miss Mitford's acquaintance in the Lake District is wrong. For the correct account, see XXXVI. xxix.

xxxiv., line 1, the paper on Prout was, however, on reconsideration included in Vol. XII., the "Notes" being given in Vol. XIV.

xxxvii., *n.* [3]. To the list of reviews should be added the "Comments" by George Wightwick, noted in IX. 55–56.

xxxviii., *n.* [1]. To the list of reviews should be added "*The British Quarterly Review*, August 1849."

33, the reference numeral "2" is omitted from the second note.

69, *n.* [3], in the reference to Herodotus, *for* "68" *read* "67"; the passage is again referred to in XVII. 251, and XXXVI. 332.

82, *n.*, third line from foot, *for* "came" *read* "come."

85, aphorism, *for* "1 5" *read* "15."

120, *n.* [2], *for* "olling" *read* "rolling."

131, *n.* [1], *delete* the references to *Stones of Venice*, vol. ii.

136, line 5, *for* "east" *read* "west." This misprint has occurred in all eds.

143, *n.* [2] (line 5), *for* "33" *read* "23."

206, § 14, compare IX. 55.

216, Plate XIV., compare Rudimentary Series No. 42 (XXI. 178).

233, § 10 (line 1), *delete* the comma after "respect." This misprint was first introduced in the ed. of 1880.

244, *n.* [1], *delete* this note; for a passage in XVI. 432 makes it almost certain that "St. Ouen" here was a slip of the pen for "St. Omer."

256, *n.* [1] (last line but one), *for* "§§ 4, 59," *read* "§§ 4, 67, 85."

259, *n.* [4], *for* "Apple" *read* "Almond."

278, line 11, *for* Yorkshire *read* Leicestershire (or Nottinghamshire), Loughborough being in the former county, Sutton Bonnington in the latter.

Vol. IX.

p. xi., 7th line from foot, the passage here indexed is a diary-extract.

xiv., Note on the Illustrations, line 5, *for* "August 1882" *read* "February 1883."

xx., and 184, Fig. 37. The "Swiss roof" was engraved from a drawing formerly in Sir J. Simon's collection, "At the Foot of the Môle": see above, p. 267.

xxvii., 3rd line from foot. The date should be "1857": see XXXVI. 260.

xxviii. This letter was here reprinted from the earlier of two versions of it printed by Professor Norton: for collation, see XXXVII. 685 (No. 9). To the corrections there noted, it should be added that in line 25 "never used" should be "used never"; and that in line 3 from foot, "at once" should be inserted after "see."

xxxviii., *n.* [2] More probably "£12,000" should be "£1200."

li., line 22, *for* "Canale della" *read* "Rio di Santa."

46, *n.* [1] (line 5), *delete* "and historian," etc. The Francesco Sansovino of p. 20 *n.* was the son of Jacopo, the architect.

94, line 1. "We do not at present speak," etc. The subject is resumed at pp. 360, 362.

95, § 8 (line 4), "which we left": *i.e.* at pp. 81–84.

103, *n.* [1], "Roland's breach": compare *Modern Painters*, vol. iv. (VI. 213).

122, lines 14–16. It is clear from the context here, and still more from pp. 132, 133, that "Southern" and "Northern" should be transposed; the oblique arrangement being characteristic of the N., the square of the S.

131, § 29 (line 2), *for* "from" *read* "form."

180, line 7. For "§ 27 b, in," *read* "27, *b* is." This misprint originated in the Small Edition.

185, line 9, "Sotto piombi": compare X. 342.

210, *n.* [2]. An explanation of this matter is furnished by Miss Webb, daughter of the Rev. Benjamin Webb, who in his last letter (1885) to the congregation of St. Andrew's, Wells Street, spoke of his desire for new seats in the nave, to replace those "now much mutilated, besides being originally of a most inappropiate design, rightly ridiculed by Mr. Ruskin." The church was re-seated in 1898. It is clear that "West St." was a misprint for "Wells St.," and that Ruskin confused in his mind the closely adjacent Margaret Street Chapel (afterward replaced by All Saints') and St. Andrew's, Wells Street. (See the *Guardian*, March 14, 1906, p. 457, and the *Church Times*, March 16, 1906, p. 341.)

249, line 11 from foot (of notes), Signor Boni gave up the work.

297, *n.* [1], *for* "§ 310" *read* "§§ 35, 36."

320, *n.* [1], the exact reference to Ruskin's drawing is XIV. 423.

325, line 2, *for* "fitted" *read* "fitter."

340, Fig. 60. The reference-letter "c" should be inserted at the top left-hand corner at the apex of the dotted lines.

396, line 4, *for* "on" *read* "as."

404, *n.* [1] (last line), *for* "second" *read* "third."

Vol. X.

p. xx., Plate XII. 6, *for* "Can Grande" *read* "Mastino": see XXI. 197.

xli., line 8 from foot (of text), the reference is XII. lxi.

li., line 9 from foot (of text), *delete* "(? Lindsay)."

lxiv., the date of Plate E (p. 156) is more probably 1876: see *Fors Clavigera*, Letter 70 (XXVIII. 724 *n.*).

40, *n.*, the description in the text and the explanatory footnote refer to a state of things now past. For several years Venice has been supplied with excellent spring water, brought in pipes from Sant' Ambrogio, above Treviso: see an account of "The Water of Venice" in the *Globe*, March 30, 1904.

135, *n.* [2], references should be added to "Isaiah vi. 3 and the *Te Deum*."

150, line 5 from foot (of notes), *insert* a comma after "palace."

165, lines 1 and 2, *add* a reference to "1 Kings vii. 17."

„ line 9. The "square or oblong objects" are the knops of the ancient Oriental knop and flower ornament, derived from Assyria.

214, line 5, "work that they do under the sun," *add* a reference to "Ecclesiastes viii. 9."

222, lines 8 and 9. A copy of *Stones of Venice* which was in Mr. George Allen's possession has the following correction in Ruskin's hand: ". . . Francia and Raffaelle in his best time belong eminently to this class."

„ lines 18–23. The same copy corrects the passage thus:—

> "The principal men of this class are Titian, Veronese, Tintoret, Michael Angelo, Leonardo, Correggio, and Turner. Raffaelle in his second time and Rubens are transitional; the first inclining to the eclectic, and the last to the impure class, Raffaelle rarely giving all the evil, Rubens never all the good."

242, *n.* *. Ruskin's reference is wrong; it should be ch. xviii.; Vol. ii. ch vi. in ed. 1 of *The Heart of Midlothian*.

258, *n.* [3] (last line), *insert* "Memphis" *before* "the ancient."

279, line 3 from foot of text, *for* "Christofore" *read* "Christofero."

287, *n.*, *for* "6" *read* "5 B."

291, line 11, *insert* a comma *after* "1," and *omit* the comma *after* 1 *a*.

„ line 21, *for* "1 *a*" *read* "1 *e*."

299, § 33, last line, "of these more hereafter." See XI. 281. § 34 (line 3), *for* "35" *read* "14."

308, line 8 from foot of note, *for* "honor" *read* "horror"; line 3 from foot, *for* "227" *read* "226."

310, last line of text. The exact reference is XI. 284.

348, *n.* [2], *for* "ecree" *read* "decree."

374, "the study of classical literature . . . fostered in the Christian writers the unfortunate love of systematizing," etc. On this subject the reader may be referred to Dr. Edwin Hatch's Hibbert Lectures, 1888: *The Influence of Greek Ideas and Usages upon the Christian Church.*

400, line 17, "I have above said": in ch. vii. § 41 (p. 306).

406, line 3. The copy referred to above (under p. 222) contains the following note by Ruskin at the words "Malicious Envy":—

> "Compare Ovid's Envy: ignavi plenissima frigoris [Metamorph.], II. 763, especially her withering of the crops, 792."

426, *n.* [2]. The subject appears to be Moses showing the book of the law to the Israelites, two of whom kneel before him with their hands on the pages of the book, taking an oath to observe it (Exodus xxiv. 3).

427, *n.** (last line), *for* "§ 59" (so in all eds.) *read* "§ 60."

447, Appendix 8. The first of the inscriptions now reads:

> "Mutat quod sumsit, quod tollat crimina mundi
> Totum et quod sumpsit, vultus vestisq. refulsit."

Whether Ruskin transcribed wrongly, or whether the lettering has been restored and amended, cannot be said.

457, *n.* For "Mary Maynard," a pseudonym, see a letter of Miss Mitford of March 1852 to J. F. Fields in his *Yesterdays with Authors*, 1881, p. 295.

466, line 5, *for* "Bibliotera Mariana" *read* "Biblioteca Marciana."

Vol. XI.

p. xxviii., line 3, *for* "St. James's Palace" *read* "St. James's Place" (where Rogers lived).

9, *n.* [1]. The Book of Hours here described is now in the British Museum (Add. MSS. 36,684); the description in the Catalogue being:—"Book of Hours, written at St. Omer near Calais, early in the 14th century. Ornamented with miniatures and borders on every page, with a large number of grotesque designs in excellent style. Belonged formerly to John Ruskin."

14, *n.* [4], *delete* the reference to *Queen of the Air;* and, in the next line, *for* "33" *read* "22."

20, line 2 of the notes, *insert* "2" before second note.

30, *n.* [1], the date of the letter to Mr. Coleridge is June 9, 1850.

58, line 7 from foot, *for* "Sir" *read* "St." This misprint crept into the Small Edition.

60, § 23 (line 7), *for* "n" *read* "in."

73, last line of text, *for* "187" *read* "193."

132, *n.**, *for* "Holuthuriæ" *read* "Holothuriæ."

136, *n.* [1], *for* "p. 72" *read* "§ 72."

165, *n.* [2], *add* a reference to the Preface of *Modern Painters*, vol. iii. (V. 8).

191, *n.*, see Vol. XXIV. p. 187.

253, line 31, "the book" is book vii.

259, *n.* [2], *for* "Amiens" *read* "Caen."

291, line 4 from foot of text, *for* "Byzantines" *read* "Venetians."

295, line 3, "tomb of Peter Corner," see IX. 326 *n.*

304, 305, §§ 13, 14, *for* "Frari" *read* in each case "SS. Giovanni e Paolo."

340, *n.* [3] (line 6), *for* "1852" *read* "1851."

363, *n.* [2] (line 2), *for* "Pompinio" *read* "Pomponio."

379, *n.* [3] (line 2), *for* "Basarti" *read* "Basaiti."

391, Manfrini. The "little Bellini (St. Jerome)" is now in the National Gallery (ascribed to Catena), No. 694.

425, line 4, see Genesis xxii. 9.

434, T (line 3), *for* "Tepfolo" *read* "Tiepolo."

Vol. XII.

p. xx., 8 lines from foot of text, *omit* "At Callander," which is some way off. The Trossachs New Hotel was close by. The house where the Ruskins stayed has been rebuilt; it is still the schoolmaster's.

xxxi., *n.*, the letter to Dr. Guthrie first appeared in the *Life of Dr. Guthrie* (1875), vol. ii. pp. 321–322. It was reprinted in *Arrows of the Chace* (1880), vol. ii. p. 269.

xxxiv., line 17 from foot, *for* "here" *read* "her."

xlii., a reference to note 5 should be inserted at the end of last line of the text.

xlvi. Patmore was mistaken in speaking of the attack of the *Times* on "Christ in the Carpenter's Shop" (1850) in connexion with Millais's appeal to Ruskin (1851). He should have said "The Return of the Dove to the Ark."

xlvii., line 4, *for* "*who*" *read* "who."

160, *n.*[1] (line 2), *for* "14" *read* "38."

168, 250, Bibliographical Notes. The statement in each case that "there are no variations in the text" requires correction: see XXXIV. 90.

183, *n.*[3] (line 1), *for* "Protagenes" *read* "Protogenes."

202, *n.*[3], last line, *for* "ibid." *read* "Vol. IV."

211, § 43 (line 1), "which we shall presently quote": *i.e.* at p. 238.

213, *n.*[3] (last line), *for* "Kunstge-Schichte," *read* "Kunstgeschichte."

225, line 3 (of notes), *delete* "and 51."

239, line 5 (from foot of text), "rubor est virtutis color": the quotation is from Bacon's *Advancement of Learning*, i. 3, 2—a saying attributed to Diogenes the Cynic (see Diog. Laert., vi. 54).

335. The reference to *n.* should be at the word "hem" in line 6.

338, 416, Bibliographical Notes. For an addition in each case to the "Variæ Lectiones," see XXXIV. 90.

429, line 7, *for* "untenanted" *read* "untormented." This is a misprint which occurs in all reprints of the *Crystal Palace* in *On the Old Road*.

451, *n.*[4]. The reference may be to a picture belonging to the Church of the Madeleine (No. 37 in the Catalogue), which has been ascribed to Van Eyck and Dürer in turn. It is described by Lady Ritchie in her "Blackstick Papers, No. 9" (*Cornhill Magazine*, July 1904, p. 46).

490, *n.* A correspondent writes:—

> "For 'the Tonic Sol-Fa system' you should have said 'the fixed-*do* method used in Germany by Wilhem.' The truth is that no two methods could be more absolutely opposed. The Tonic Sol-Fa method gives the name *doh* to the tonic of the major scale, at whatever pitch it may be found; *ray* to the second of the scale, *me* to the third, and so on; and it teaches pupils to think of the sound (the 'mental effect,' to use the Tonic Sol-Fa term) of the various notes of the scale as compared with the keytone or tonic, so that when the keytone is struck any other note of the scale can easily be thought of and sung. The Wilhem or Hullah Method uses the Sol-Fa syllables (which are a modification of a set of syllables long in use as mnemonics), but it uses them merely as mnemonics, and it expects its pupils to sing by interval. In the key of C the two methods appear to be identical, for C is the 'fixed *do*'; that is to say, the name *do* is given to C, *re* to D, *mi* to E, and so on. But it is not intended that pupils learning the Hullah Method should associate the names with the scale relations as the Tonic Sol-Fa Method does, and the more the pupils do so associate them the more difficult they find it to go on to the next step—viz., to sing in another key. For example, the National Anthem in the Tonic Sol-Fa notation begins—doh, doh, ray, te, doh, ray, no matter in what key it is sung. On the Hullah Method the notes would be called do, do, re, si, do, re, if they were in the key of C; but fa, fa, sol, mi, fa, sol, if the tune was being sung in the key of F; while modifications of the syllables were required and provided for every note which was sharp or flat in the signature."

506, lines 3 *seq.* The reference is to James Smetham: see XIV. 460.

551, *n.** (last line). The correct reference is "2 Timothy iv. 2."

554, *n.*[1], *for* "xxi. 2" *read* "xx. 12."

569, *n.*[3] (last line), *for* "La Sueur" *read* "Le Sueur."

571, *n.* [1], *delete* "author of *Marrow of Modern Divinity.*" Boston was the author of *The Fourfold State, The Crook in the Lot,* and other well-known works; his connexion with the *Marrow* was confined to suggesting its republication in Scotland, and defending it vigorously when it was subsequently assailed as heretical.

575, *n.* [3], the better reference is to the Litany.

579, *n.* †, *for* "13" *read* "23."

582, *n.*[2], *for* "xx." *read* "xxii."

Vol. XIII.

p. xiii., "Extracts from Ruskin's Letters, 1851–1852," entries 7 and 8, the year should be "1852," not "1851."

xxviii., *n.* [1], for "vi." *read* "lvi."

xli.–xlv. This passage, calling attention to the neglect of Turner's sketches in the tin boxes at the National Gallery, appeared in August 1904. In April 1905 Mr. A. J. Finberg was commissioned by the Trustees to undertake a complete examination and arrangement of all the sketches and drawings. The result of his labours was given to the world in 1909 in the shape of *A Complete Inventory of the Drawings of the Turner Bequest. . . . Arranged Chronologically by A. J. Finberg. 2 vols. Published by Order of the Trustees.*

This work, which is likely to open a new era in the study of Turner, is the source of numerous corrections and additions noted below. It contains some hitherto unprinted Ruskiniana: see below. It has rendered possible the identification of several pieces mentioned by Ruskin (in which identification I have been aided by much kind help from Mr. Finberg.—E. T. C.); see, *e.g.*, addenda to pp. 191, 192, etc., noted below. It has necessitated some corrections in Ruskin's ascription of pieces to Turner: see, *e.g.*, addenda to pp. 255, 257, 631, 637, noted below. Finally, it contains for the first time a printed and numbered inventory of the whole collection.

It may be added that since Vol. XIII. appeared, the arrangement of the Turner Bequest (oils as well as drawings) has been altered, owing to the opening of the new Turner Wing at the Tate Gallery. The oil-pictures and the drawings are now for the most part at the Tate Gallery, though some are retained in Trafalgar Square.

xliii., last line but one of text and *n.* There was both a general catalogue (by Ruskin) and a schedule (drawn up previously by the executors). In Ruskin's Report of 1858 to the Trustees, "the schedule" (p. 322) means the latter. At a later date Ruskin drew up a Catalogue for the Trustees. This Catalogue (of which nothing was known when I inquired at the National Gallery) was found during Mr. Finberg's researches. It is written in an account-book, and is dated 14th May 1862. It gives account of 308 parcels of unexhibited drawings then placed in the tin-boxes, and indicates each parcel as "R," "M," or "O"; "R" standing for "fine," "M" for "middling," and "O" for "bad" and "rubbish." The object of this class-list was to give an indication of what drawings were most, and what least, suitable for public exhibition. The first two pages of the Catalogue are transcribed in Mr. Finberg's *Inventory*, vol. i. p. x. Ruskin's endorsements on each parcel are also transcribed throughout the *Inventory; e.g.*:—

> Schedule No. 274. "Earliest book: of original sketches of the 1790 subjects. Most interesting" (vol. i. p. 3).
>
> Schedule No. 367. "Scrawls, but useful for evidence about Swiss fortresses" (vol. ii. p. 1040).
>
> "6. Book, unfinished, containing only 18 coloured Ideas. 15 of the Lake of Lucerne, seen from the town, and 3 marines" (vol. ii. p. 1153).

lii., *for* "Cozens" *read* "Cousen."

liv., lines 3 and 4, *cancel* the words "when he was leaving . . . death of his parents." Ruskin did not leave Denmark Hill till 1872, and his mother did not die till 1871.

6, "The Flag of England." There is a proof of this engraving in the British Museum, with the following note in ink in Ruskin's handwriting:—

> "Turner's touched proof of the engraving of the drawing given by me to Cambridge. —J. Ruskin.
>
> "*N.B.*—The pencil stands for enforcement of shade on the gun; for light, on the anchor. This was Turner's short-hand, understood by all his engravers."

134, *n.*[1]. *Delete* "not elsewhere . . . Ruskin," *and read* "referred to at XII. 455, XXV. 27."

137, *n.*[3]. The anecdotes, which were not added to *Dilecta*, are these:—Mrs. Dart (for whom see XIII. 473 *n.*), in reminiscences of Turner's visits in youth at Bristol, described how he used to go out sketching before breakfast. An anecdote, sent to Ruskin by another acquaintance of Turner's, tells of a visit to a country-house, where he was commissioned to make a series of views. "Why, Mr. Turner," said the lady of the house, "when did you do them, for you have never been absent from us all day?" "When you were still in bed," was Turner's reply. Towards the end of his life, said another acquaintance, Turner would get up early in the morning, or in the night, to put down his dreams on canvas.

158, last line. *Insert* reference No. "4" before the note.

160, *n.*[2]. Turner's "Exile and the Rock Limpet" is now hung in the Tate Gallery.

191, No. 2, the drawing of Tréport is CCCLIX. (12) in the Inventory.

192, No. 4, CCCLIX. (13) in the Inventory.

194 (No. 8). Turner's sketch of Coblentz. In writing to the Committee of the Manchester Art Museum, which had acquired a copy of the drawing which Turner made from this sketch, Ruskin said:—

> "In nearly every case I know, the sketches for drawings of the last period are quieter and more natural than the drawings made from them; the imagination exerting itself afterwards, too exclusively, stimulated by pride in beauty of execution. When the effects are changed, it is nearly always for the worse. The finished drawing is one of the most accomplished of Turner's works, but I wish he had simply enlarged the sketch instead of modifying it."

„ Nos. 9, 10, CCCXLIX. (26 and 27) in the Inventory.

195, No. 11 A, the drawing is CCCLII. (11) in the Inventory, No. 33 in those lent to Oxford (XIII. 562).

195–6, No. 12, CCCLII. (13) in the Inventory.

196, line 11, an examination of the drawing suggests that "tower" may be a slip or misprint for "house."

„ No. 13, CCCLII. (15) in the Inventory.

197, No. 16, CCCLII. (16) in the Inventory.

198, No. 18, CCCLII. (14) in the Inventory.

201, No. 24, CCCLXIV. (386) in the Inventory.

203–4, No. 32. This sketch is CCCLXIV. (375) in the Inventory (No. 34 in the Fourth Loan Series).

204, No. 33, CCCLXIV. (387) in the Inventory (No. 12 in the same). No. 34, CCCLXIV. (385) in the Inventory (No. 17 in the same).

208, No. 43, CCCLXIV. (384) in the Inventory (No. 16 in the Fourth Loan Series).

209, No. 47, CCCXXXVI. (13) in the Inventory (No. 851 in the exhibited drawings, wrongly described in the Nat. Gal. as "Bridge on the Moselle").

213, *n.*[4] (last line). *For* "605" *read* "606."

255, Nos. *13–18*. These and the other "cards" referred to are not by Turner, but by De Loutherbourg, at whose sale Turner bought them: see *Inventory*, vol. ii. pp. 1223–5.

„ No. *19*. This is one of a series of monochrome copies from J. R. Cozens and others made for Dr. Monro; not, however, by Turner, according to Mr. Finberg, but by Girtin: see *Inventory*, vol. ii. pp. 1233–4.

255, No. *20*. Another of the same series.
256, No. *21*. By Girtin : see *Inventory*, vol. ii. p. 1241.
„ No. *22*. Another of the same series.
257, No. *29*. One of a series of studies of "West Country Barges," by Samuel Scott, which Turner had bought: see the *Inventory*, vol. ii. p. 1220 (E).
274, *n.*[2] (last line), *for* "§ 4" *read* "§ 67" (XXII. 530).
303, No. *251* (N. G. 439 *e*) is reproduced as Plate XIV. in Vol. XXXVI.
304, No. *265*. "I am not convinced that the views are at Andernach. The scenery suggests rather that of a Belgian canal than the Rhine. There are, however, no names of places written on any of the sketches" (Finberg's *Inventory*, vol. ii. p. 676).
305, "Rosa." "Mr. R., however, appears to have confused M. Rosa with M. Rosso, this latter certainly being visible from the lake" (*Inventory*, vol. i. p. 510 *n.*).
315, No. 148. The second drawing in this frame (450 *b*) is reproduced as Plate VII. in *Laws of Fésole*, XV. 436–7, where (p. 437 *n.*) it is erroneously described as Glastonbury.
322, line 6 from foot and *n.*, see note under xliii., *above*.
„ *n.*[1], *for* "xliv." *read* "xliii."
337, *n.*[2] (line 2), *for* "printed" *read* "finished."
355, *n.*[2]. Mr. Oldham retired with the Imperial Service Medal, after thirty-six years' service, a year or two ago.
366, No. 527. *See above* under p. 255.
400, line 5 and *n.*[2] The following anecdote in Mr. J. D. Symon's *John Ruskin* (1911) seems to refer to this incident:—"I had gone [to see Ruskin] to show him the silver pen with which Sir Walter wrote the Waverley Novels. When I entered, Ruskin was reading one of the original manuscripts of the Waverley series. He took the pen, and laying it reverently on the page, said, 'Ah, they should *never* be parted.' And during the whole of that visit to Oxford, and indeed for some time afterwards, I had to allow him to keep the pen."
401, line 6, "a ray here," etc. The quotation is from *Crown of Wild Olive*, § 50.
416, No. 6. This drawing is at Oxford, Rudimentary Series No. 126 (XXI. 206).
420–1, Turner's drawing of "The Aiguillette." A copy of this, by W. Ward, is in the Manchester Art Museum. Ruskin wrote as follows to the Committee of the Museum on hearing that they had decided to buy the copy:—

> "I am very heartily glad you have taken The Aiguillette, as I think it will always be a thoroughly instructive example—it is one of the most literally true drawings Turner ever made. The little bridge, cottage, and small cascade over the intermediate crags under the Aiguillette, which is the northern extremity of the precipices of the Aiguille de Varens, were always a favourite place of rest with me in the Valley of Cluse, before I knew Turner had ever seen them."

433, *n.*[3] (line 1), *for* "Educational" *read* "Reference" Series, No. 168 (XXI. 43).
442, *n.*[2], "this drawing" refers to the "Langharne Castle," not to the "Richmond Bridge," to which the previous reference applies.
451, *n.*[1] (line 4), *for* "p. 615" *read* "pp. 613–4."
452, *n.*[5]. *Cancel* "Ruskin did not . . . Epilogue," *and read* "See below, p. 477, line 5."
462, *n.*[3], *delete* "Rudimentary Series, No. 172." See XXI. 331.
489, 2 R. Coloured Swiss prints: compare XXII. 22.
505, last lines of text, "farther on": *i.e.* 35 R., p. 522.
„ *n.*[2], *delete* "The drawing . . . 1904." See Catalogue of Drawings, above, p. 236.
513. Mr. Douglas Freshfield has pointed out that Turner's "Pass of the Splügen" "ought not to be so called. It is a landscape in the Rhine valley below Coire and near Ragatz. It is miles away from any pass, and might as well be called the San Bernardino or the Lukmanier or the Julier, lying

equally on the road to any of these old highways. We think this fact of some importance for Turner's sake, for seen looking up through the hot vaporous air of the Rheinthal, snow and rocks contrast very differently to what they do when seen on a pass or in the highlands of Savoy; and Mr. Ruskin's criticism on the snowy range, and also possibly that on the absence of trees, might be modified by careful calling to mind of the exact neighbourhood represented in this lovely drawing" (*Alpine Journal*, vol. ix. p. 45).

514, *n.*[1] (line 1), *for* "Reference" *read* "Rudimentary."

524, No. 46. Probably the same as No. 86 on p. 587, and the drawing reproduced as Plate 17 in XXXVI.

526, *n.*[3] (line 3), *for* "§ 13" *read* "§ 76" (XXII. 535).

527, *n.*[4], *cancel* the note; and see Catalogue of Drawings, above, p. 263.

530, *n.*[1] (line 4). The book *Icones Florœ Danicœ* was completed in 1883: see XV. 482 *n.*

554, Thornbury's *Life of Turner*. In the *Dictionary of National Biography* (Thornbury) it is stated that "he wrote the whole of the book under the watchful observation of Mr. Ruskin," etc. This statement is obviously erroneous.

559. For further particulars of Ruskin's gift of 1861 to Oxford, see XVII. xxxvii.

562. No. 33, see above, under p. 195.

565, line 1, *for* "horae" *read* "hora."

567, Nos. 165, 171. Two of the series of copies, not by Turner, noted *above* under p. 255, No. *19*.

„ No. 170, for a note on this, see XXI. 97 *n.*

572, No. 48. "Inverary" was a mistake in the Catalogue for "Inveroran": see XXXV. 213.

579, line 11 of the letter, *for* "unable" *read* "able." Compare XXII. 32.

587, No. 86. See above, 524, No. 46.

588, *n.*[1], *for* "Plate xiii." *read* "Plate xxx. in Vol. XXV."

„ *n.*[2], No. 103 is not at Sheffield, but at Harvard.

597, "Alpine Stream," *for* "570" *read* "571."

598, 1st col., last line, *for* "513" *read* "533."

599, "Cluses, Aiguillette." This drawing is reproduced in Vol. XXII. Pl. 18.

„ The drawing of Constance, bought by R. for 80 gs., fetched at Mr. Tatham's sale, in March 1908, 2200 gs.

The drawing of Carnarvon Castle fetched at Mr. Tatham's sale, Christie's, March 1908, 970 gs.

600, "Fairfaxiana." This drawing was given by Ruskin to Oxford, Rudimentary Series, No. 14 (XXI. 174).

Add the following drawing:—

Folkestone. Water-colour, 6 in. × 9½. Given by Ruskin to Sir John Simon, and sold at the sale of the latter's collection, Nov. 16, 1904 (250 guineas).

„ "Fluelen." The drawing is now in Mr. W. G. Rawlinson's collection.

„ "Gothard, St." For another reproduction, see *Lectures on Landscape*, XXII. Plate iv. (p. 32).

601, "Leeds." *Delete* "(? Armstrong)."

„ "Jerusalem: Pool of Solomon." The sky is engraved in Fig. 83 in *Modern Painters*, vol. v. (VII. 155).

602, "Margate: Sunset on the Beach," *for* "570" *read* "571."

„ The drawing of "Lucerne, Town" was sold in 1909 at Christie's for 1300 gs.

604, "Richmond . . . from footpath." Referred to also in VII. xlviii.

„ "Rouen from St. Catherine's Hill." The sky is engraved in Fig. 85 in *Modern Painters*, vol. v. (VII. 157).

605, "School of Homer." *Delete* the two lines.

„ "Slavers." Not sold in 1869: see above, under III. lv.

607–646. List of Turner Drawings in the National Gallery. For conspectus, giving the numbers of the new arrangement (1910), *see below*, pp. 385 *seq.*
617, line 1. *Delete* "and *Eagle's Nest*, § 7."
618, No. 226, *before* "p. 355" *insert* "Vol. III."
625, line 1. It is No. 333, and not No. 335, which is No. 35 in the Ruskin Cabinet.
626, Nos. 373, 374. Transpose "Trout" and "Perch."
628, No. 405. For this drawing, *see above* under p. 255, No. *19*.
631, No. 460. By Girtin: see *Inventory*, vol. ii. p. 1238.
633, No. 526 *a–f*. For these drawings, *see above* under p. 255, Nos. *13–18*.
„ No. 527. For this drawing, *see above* under p. 255, No. 20.
„ No. 528. *See above* under p. 256, No. *21*.
634, No. 529. *See above* under p. 256.
„ No. 534 *c*. For this drawing, *see above*, under p. 257, No. *29*.
637, No. 629. By Girtin: see *Inventory*, vol. ii. p. 1242.
638, No. 636. By Girtin: see *Inventory*, vol. ii. p. 1241.
639, No. 705. On the back is written "Ruskin, Lucerne" (*Inventory*, vol. ii. p. 1203).
640, Nos. 710, 731, 735. Ascribed to Girtin in the *Inventory*, vol. ii. pp. 1242, 1244.
641, Nos. 763, 787, 793. Three of the series of copies, not by Turner, noted *above* under p. 255, No. *19*.
„ No. 789. This drawing is by Edward Dayes: see the *Inventory*, vol. ii. p. 1221 (D).
„ Nos. 790, 794, 798. These three drawings are not by Turner, but by Dr. Monro: see *Inventory*, vol. ii. pp. 1231–3.
642, No. 808. This drawing is by Michael Angelo Rooker, A.R.A., at whose sale it was bought by Turner. It is of the Chapter House at Margam, Gloucestershire: see the *Inventory*, vol. ii. p. 1221.
„ Nos. 815 *b*, 817 *a*, 817 *b*, 817 *c*, 817 *d*, 817 *e*, 817 *f*, 817 *g*, 817 *h*, 817 *i*, 817 *j*, 818 *a*, 818 *d*, 818 *e*, 818 *f*. All ascribed to Girtin in the *Inventory*, vol. ii. pp. 1243–4.
644, No. 861. Ascribed to some other hand than Turner's in the *Inventory*, vol. ii. p. 1245.
646, No. 885. *For* "Harry" *read* "Henry."

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p. xxxviii., line 10, *for* "348" *read* "347."
29, *n.*[2]. Collins did not stand as model for either the "Huguenot" or the "Black Brunswicker." The former was General Lemprière; the latter, a professional model.
67, No. 531, the painter's initials should be "W. C. T."
116, lines 4–6, compare XIV. xxiv., 164.
168, *n.*[1] (line 2), *for* "116" *read* "166."
174, *n.*[1], "a single harsh word," etc. For the source of this quotation, see VII. 339 *n.*
192, *n.*[2]. E. H. Corbould died at the age of ninety in 1905.
213, *n.*[3]. The explanation is that Ruskin by a slip of the pen wrote the name of Vernet instead of that of Baron Gros, whose two large compositions of the Plague ("Bonaparte visiting the plague-stricken at Jaffa") and "Napoleon at Eylau" are in the Louvre (C 388 and C 389).
217, *n.*[3] (line 1), *for* "picture" *read* "pictures."
223, last line of notes, *for* "§ 153" *read* "§ 7 (Vol. XIX. 7)."
254, *n.*[1] (line 4), *for* "§§ 52–54" *read* "§§ 58 *seq.*"
287, *n.*[3] (line 1), *for* "1504" *read* "1054."
308, last line of notes, *for* "76" *read* "66."
318, under "Leslie, C. R.," *delete* the entry "Sir Plume," etc.
337, *n.*[1], *for* "§§ 56" *read* "§ 64."

341, line 3, the comma after "boots" is deleted by Ruskin in his copy of *Arrows of the Chace*.

358, date of letter, *for* "19th Jan." *read* "9th Jan." The dates of other letters quoted in the note on pp. 357–358 are Nov. 3, 5, 15, and Dec. 11, 1887.

388, § 26, line 3. *For* "1858" *read* "1868": see *Catalogue of Flamboyant Architecture*, xix. 276.

389, *n.*[1], the picture in the Salon of 1873 here referred to was No. 71, "Fin d'une Chanson," by Charles Edouard de Beaumont.

438. "119 (?) Improvements in Modern London." Ruskin's exhibit under this title was an advertisement headed "Glazed Terra Cotta," and announcing, with coloured illustrations, that "Lipscombe & Co. (of Temple Bar) will be pleased to point out how any existing house may best be decorated with architectural ornamentation, kept in stock."

449, No. 10, *for* "410" *read* "412."

469, line 6, and *n.*[1]. Mr. Holman Hunt (*Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, 1905, vol. ii. p. 128) has the following passage bearing on the Seddon Exhibition and Ruskin's praise of the "Penelope":—

> "Rossetti proposed that each of his painter friends should take up one of the unfinished works of the deceased and bring it to completion. Brown, with generous enthusiasm, put this proposal into execution on a very embryonic painting of Penelope, but the other pictures were left without additional work. . . . A meeting was held, at which Lord Goderich presided, and Ruskin made an address at the Society of Arts, in which, misled as to the true workman, he said that while beforehand he had only regarded Seddon as a landscape painter of great promise, he now saw by the 'Penelope' that he was also a great figure painter; this was the prelude to much generous laudation of Seddon's landscapes."

499, line 20. "Brignol Bay": so in Mr. Severn's Catalogue; presumably a misprint for "Brignall Banks."

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p. 39, *n.*[1] (last line), *for* "*Queen of the Air*, § 144," *read* "*Cestus*, § 70 (XIX. 120)."

81, Fig. 10 is copied from Titian's "Peter Martyr" in Lefebre's *Opera Selectiora, etc.*

98, lines 4 and 9 from foot of note. Ruskin says that *Dunblane Abbey* was etched not by Turner but by Lupton. "A letter, however, from Lupton to the late Mr. Henry Vaughan distinctly states that Ruskin was mistaken, and that the etching was Turner's own" (Rawlinson's *Turner's Liber Studiorum*, ed. 1906, p. 228).

„ *n.* *, list at the beginning. For another selection of the best plates in the *Liber*, see 13, 96. "River Wye" is the plate called "Chepstow." In the second list, No. 1 is "Bridge and Goats," No. 3 "Bridge and Cows," No. 5 "Twickenham," No. 10 "Oakham."

185, *n.*[1], *for* "pt. iv." *read* "pt. vi."

186, § 214. Compare *Modern Painters*, vol. v. (VII. 39).

339, line 3, *delete* "the reference is now given in a footnote."

380, *n.*[1]. For another reference to the book, see XXI. 298.

425, *n.*[1], *insert* "not" *before* "used."

437, *n.* The drawing is not of Glastonbury. It is No. 450 *b* in the National Gallery (Inventory, CXLVI. 21), a Yorkshire subject.

500, line 13 from foot. The drawing by Wilson is No. 117 in the Reference Series at Oxford (XXI. 38).

Vol. XVI.

p. ix., the date of "First Letter" to Acland should be "May 25, 1858."

xlvi., line 3, *for* "lxxiii." *read* "lxxiv."

xlvii., line 1 and *n.*[1], *delete* the reference and note.

xlix., line 21, *for* "427" *read* "431."

li. To the account of the Oxford Museum, it may be added that since Vol. XVI. appeared Professor Henry A. Miers, F.R.S., until recently the curator of the Museum, interested himself in promoting the completion of the carving. He issued an appeal (quarto, 4 pp. with frontispiece, in grey wrappers), headed "The New Carvings at the University Museum," from which the following extracts are taken:—

> "After the completion of the 30 capitals on the ground floor, and 16 on the upper floor in the west corridor, the work was abandoned, and for 45 years the remaining 80 capitals have stood as mere blocks, unsightly loads upon the beautiful marble shafts. Owing to the munificence of the Rev. H. T. Morgan of St. Margaret's, Lincoln, this reproach is now being removed. Mr. Morgan, who had watched the O'Sheas at work when he was an undergraduate at Trinity, wrote to me in May 1905, and expressed his desire to continue some part of the long-abandoned carving at his own expense. He . . . undertook to pay for the completion of the unfinished west corridor and the whole of the south corridor. . . . The plate of Capital No. 125 (Canterbury Bell) may be taken as a fair example of the beautiful work now in progress. . . . The first process is to make a finished artistic sketch from the living plant at the Botanic Garden, and then, with the help of the sketch and a specimen of the flower and foliage, the carving is elaborated. . . . No such series of carved plants exists in England (or perhaps elsewhere), and it will be sad if the series cannot be carried on continuously, and completed by the men who are now engaged upon it. . . . The University possesses no fitting memorial of Professor Ruskin; there may be many who might like to help in finishing a noble piece of work which was near to his heart and was mainly due to his inspiration, and to make the sculptural decoration of the Museum a lasting monument to his memory."

lii. A design for the central doorway of the Museum was also made by John Hungerford Pollen; the drawing has been presented to the University by his widow (see Oxford Intelligence in the *Times*, Feb. 11, 1909).

lxxi., line 5 from foot (of text), *for* "§ 16" *read* "§§ 10, 11."

6. "Mansfield Art Class." Reported also in the *Art Journal*, Nov. 1873, p. 349.

29, end of § 18. The Biblical reference, Revelation xiv. 20, should be supplied.

30, *n.* [1], *for* "*Queen of the Air*, § 157," *read* "*Cestus of Aglaia*, § 83" (XIX. 129).

59, last line of notes, *for* "§ 75" *read* "§ 101."

210. A review also appeared in the *Literary Gazette*, August 4, 1860.

230, *n.* [1], *for* "vii." *read* "viii."

245. A short report of Lecture iii. appeared also in the *Working Men's College Magazine*, May 1859, pp. 90–92.

255, *n.* For further particulars of the "Ruskin Plot," see XXX. xxxv.

401, *n.*, *delete* the references to *Unto this Last.*

407, *n.* [1], *for* "*Queen of the Air*, § 148," *read* "*Cestus of Aglaia*, § 74" (XIX. 123).

419, line 2, *for* "[pp. 286, 419]" *read* "[pp. 286, 386]."

433, § 5. Carlyle on distressed needlewomen: see his *Shooting Niagara* (Miscellanies, vii. 204, ed. 1872).

437, *n.* [3]. "May I," writes a correspondent, "suggest an interpretation of 'clinical education'? The expression is intended, I think, to be illustrative of the preceding phrase—'of everyday life.' The 'clinical education' of a medical student is his training in bedside practice—in what is to be his everyday experience during his professional career; and Ruskin here says that Cruikshank felt his training in the depicting of everyday subjects to have been defective, excellent as we consider his achievements in that branch of art to have been. Professor Henry Drummond, in his student days, used the same metaphor in an address to his fellow-students on 'Spiritual Diagnosis,' in which he spoke of the necessity of practice in 'dealing with individuals' as a preparation for the work of the ministry; and the idea was borrowed by Dr. John Watson ('Ian Maclaren') and made the basis of an address (26th June 1901) to a Baptist theological college on 'Clinical Theology.'"

440, *n.* [2]. "Here again," writes the same correspondent, "the passage seems clear. The reference is to the Bible: 'the greatest good was to be derived from the reading of one book (one particular book, viz., the Bible), which he hoped was and would continue to be of the popular taste."
441, § 8 (line 10), *for* "foot" *read* "head."
447, *n.* [1], *insert* "iii." *before* "295–300."
449, *n.* [1]. Temple was at the time Inspector of Training Colleges.
455, *for* "15th" *read* "16th."

Vol. XVII.

p. xiii., line 22, *for* "i." *read* "iv."
xiv., line 16, *for* "(Mornex, May)" *read* "(Mornex, May 16)."
xxvi., notes, line 7, *for* "fanciful irony" *read* "fanciful humour."
liii., line 12 from foot (of text), *or* "Nasmyth" *read* "Naesmyth."
liv., line 22, *for* "Goullierr" *read* "Gaullier." See XXXV. 516.
lxx., line 7 and *n.* [1]. It is probable that "read" was a misreading by Mr. Collingwood in Carlyle's letter for "new."
lxxii., *n.* [2] (lines 2 and 3), *for* "April" *read* "August."
lxxxvi., line 12, *for* "74" *read* "47."
xcvi., line 12 from foot, *for* "409" *read* "499."
22, last line (of notes), *for* "74" *read* "75."
75, *n.* [3]. *Cancel* the note, and *read* "See above, p. 53."
87, last line, 88, first line, and 88 *n.* [1]. Ruskin's derivation was presumably from Διός and νύσσω, to prick or pierce—the thing that injures the divine part of man, as he says.
103, line 3 of author's note, "p. 98" is a reference to the first edition of Mill's *Political Economy* (book i. ch. v. § 9).
112, line 5 and *n.* [1], and 320, line 12 and *n.* It should have been remarked that the maxim of the Church Catechism, as referred to by Ruskin, is a popular misquotation. The Catechism speaks of "that state of life, unto which it *shall please* God to call me"—an idea very different from the other.
„ line 3 from foot of text, *for* "πρᾶρις" *read* "πρᾶσις."
121, line 8, *delete* "(?)."
208, *n.* [4] (line 1), *for* "36, 48," *read* "12" (XIX. 63).
242, *n.* [3], laws of Draco. Compare XIX. 199 *n.* *For* "xi. 4, 4" *read* "xiv. 4."
247, *n.* †, "Ames, by report of Emerson." The reference is to Emerson's *Essays* ("Politics"), p. 477 (Macmillan's ed.).
„ *n.* [2] (last line), *for* "x." *read* "ix."
260, *n.* [1], *for* "Psalms" *read* "Job."
292, *n.* [3] (last line), *for* "iv. 3" *read* "iv. 4."
317, *n.*, last line, *for* "§ 229" *read* "§ 120 (Vol. XVIII. p. 359)."
319, *n.*, *for* "§ 53 (above, p. 71)" *read* "§ 50 (above, p. 68)."
337, § 23. The cast of the Pantomime at Covent Garden Theatre in 1866–1867 was:—"Ali Baba: W. H. Payne. Ganem: Fred. Payne. Abdallah: Kate Carson. Morgiana: Rachael Sanger." The donkey and the children were played by unnamed actors.
358, line 5. Ruskin was at a performance of the "Huguenot Captain" on October 6, 1866.
368, line 4. The exact reference is XVII. 21.
405, *n.* [2]. Reference may be made to an exhaustive discussion by Mr. H. B. Cotterill (in his edition of *Lycidas*, published by Blackie) on the identity of the flower. He maintains with great force that the flower referred to by the Greeks must be "our dark-blue garden Larkspur."
425, *n.* [1]. A reference to the Esterhazy jewels will also be found in Lockhart's *Life of Scott*, ed. 1, vol. v. p. 95. In line 7, *for* "qualifying" *read* "gratifying."
451, *n.* [4]. Mr. Sorby died in 1908.

485. The two letters to Mr. Hartley were also included in *Ruskin's Letters to F. J. Furnivall* (see XXXVII. 649), where, in a note to the former, it is explained that

> "the letter was addressed to a young salesman in one of the Manchester warehouses, who had gone through a course of reading in Political Economy; and to whom *Unto this Last* had come as a revelation of a new order of thought, with a new ideal, and a fuller view of the possibilities of life. A respectful letter of earnest thanks was written to Ruskin, still clinging to the idea that by each man working for his own true interest the Providence of God over-ruled all for the common weal."

Similarly it is explained that Ruskin's second letter was sent in reply to an answer written by Mr. Hartley after reading the papers in *Fraser's Magazine*, and Carlyle's *Past and Present*:—

> "The writer was deeply imbued with a sense of the truth of the main positions laid down, and realised thoroughly the principles of Help and Service. A respectful protest was, however, submitted, upon what was felt to be a narrowing of Ruskin's theories to combat the errors of one class. It was felt that his special insistence upon the defects of traders, apart from the other professions, tended to retard the adoption of his principles, and that one class alone should not be held up for reprobation, when the other professions also fell far short of realising their perfect ideal. A minor protest was also submitted against any unnecessary toil being looked upon as degrading: and the letter ended with an account of a conversation with the salesman of a leading firm of calico printers, who had, in a business transaction, advanced arguments drawn from Ruskin's economic writings."

501, line 10 from foot, *for* "$\frac{a}{b}$" *read* "$\frac{a}{6}$." The misprint occurred in *Arrows of the Chace*.

523, line 9 from foot (of text), "the ugly bridegroom in the *Arabian Nights*": see XXXIV. 470.

525, lines 14 and 19 (of the passage from Xenophon). There should be no stop after "cares," and no note of interrogation after "evil." These corrections (important to the sense) were marked by Ruskin in his copy of *Arrows of the Chace*.

543, *n.*[3], *for* "195" *read* "156."

545, lines 5 and 6. The *Queen of the Air* reads: ". . . and every acre of sand gained from the sea in Lincolnshire makes life easier all over England."

„ line 21. The *Queen of the Air* reads: "But shall we do so by letting them steal their food, and do . . ."

556, *n.*[1]. The paper was also reprinted (in great part) in *Fors Clavigera*, Letter 60: see XXVIII. 466.

560, *n.*[2]. The reference is rather to canto xi. (which is the canto quoted on XVII. 220); and Ruskin implies that the 4000 gold crowns mentioned in the text were probably made by usury.

Vol. XVIII.

p. x., "The Rocks of Holyhead." *For* "1862" *read* "1861."

x., lxx. *n.*, "An Evening with Sir C. Hallé." The date is "Dec. 1864"; see XXXVI. 476. The letter was therefore addressed to Ruskin's mother, not to his father (who was then dead).

xi., "Letter to Mr. Allen." *For* "May" *read* "August."

xxii., line 14 and *n.*[2]. The Act of 1906, passed in consequence of the decisions of the House of Lords, restored the immunity.

xxxi., *n.*[2], line 5. The poem was no doubt George Herbert's "Dialogue" (in *The Temple*), beginning "Sweetest Saviour, if my soul Were but worth the having." Ruskin mentions it in *Præterita* (ii. § 110) among pieces which he learnt by heart.

xxxix., line 7 from foot, *for* "much" *read* "mud."

xl., line 2. The reference here, and in XXII. 505, is to Carlyle's *Latter-Day Pamphlets*, No. iii.
lvi., *n.* [1], *for* "251" *read* "252."
lviii., line 7, *for* "Art" *read* "Arts."
lxix., line 7, *for* "rich" *read* "river."
35, line 4, *for* "p. 163 (§ 117)" *read* "p. 165 (§ 118)."
47, *n.* [2]. The other school-girl was the elder sister, Emily.
53, *n.* [2] (line 5), "my reserved 'trot for the avenue.'" The quotation is from *Friends in Council*, New Series, 1859, vol. ii. p. 120: "As the all-accomplished Master of Trinity once said, he 'reserved a trot for the avenue.'"
59, § 8 (line 6), *for* "Yet" *read* "But."
60, last line but one, *for* "talking" *read* "talked." These misprints crept into the Small Edition (also into the "Luxe" ed.).
73, line 2, *insert* a comma before "while."
74, *n.* [1], *for* "2 Corinthians" *read* "1 Corinthians."
87, *n.* [2] (line 3), *for* "National" *read* "Natural."
100, *n.* *, some eds. italicise εἰρήνη.
153, line 23, *for* "ourselves and hearers" *read* "ourselves the hearers." This misprint has occurred in all editions of *Sesame and Lilies*. The first edition of the Lecture (*Afternoon Lectures*, etc., XVIII. 15) prints "the" correctly.
161, *n.* [1], *for* "John xiii. 15" *read* "John xv. 13."
170, *n.*, line 4, "Plate III." in *Ariadne* is Pl. XXVII. in Vol. XXII.
„ „ third line from foot. The sense requires "*more* severe," not "*less* severe."
195, line 16, *delete* the "(?)."
206, line 17, *for* "221" *read* "223."
229, line 2 from foot, *for* "four" *read* "fore."
363, *n.* [2] (last line), *for* "XX." *read* "XXI."
373, *n.* The date of the lecture at Woolwich, hitherto uncertain, is fixed by a letter from Ruskin which was printed in 1910 and is given above (p. 345). It was Feb. 16, 1866; Ruskin's "1865" on p. 459 being a slip.
406, *n.* [1] (last line), *for* "elements" *read* "events."
416, *n.* [1], *for* "366" *read* "368."
450, *n.* [1], *cancel* the reference to Vol. II.
466, line 8 from foot of text, "Olympic dust," see Horace, *Odes*, i. i., 3.
490, line 9 from foot of text, *for* "will" *read* "wills."
498, *n.*, line 2, *for* "1889" *read* "1869."
519, line 11 from foot of text, *insert* quotation marks *after* "Trinity."
537, *n.* See further on the subject, XXXVI. 331, 347.
547, last line but one (of the letter), *for* "anything" *read* "any." This correction is marked by Ruskin in his copy of *Arrows of the Chace*. See also XXXVI. 459.
548, last line, *for* "tripidare" *read* "trepidare."

Vol. XIX.

p. xi., line 5, *delete* "lxxii."
xii., "The Scala Ironwork," *for* "lii." *read* "liii."
„ "With Hunt at Venice," *for* "liv." *read* "lv."
xxi., line 18, the reference to note 1 is omitted.
xxii., line 15, *for* "Feb. 5" *read* "Feb. 4."
xxiv., line 15. The British Museum drawing is not reproduced, but similar drawings will be found reproduced at pp. 226, 262 of Vol. XXI.
xxix., letter of July 2, *for* "Grasmere" in each place *read* "Grassmoor."
xxxiv., *n.* [2] (line 1), *for* "14th" *read* "17th."
xl., line 15, *for* "n" *read* "in."
xliii., line 3 of the larger print, *for* "lxxv." *read* "lxxvi."
xlix., letter from "Verona, May 21." Compare *Eagle's Nest*, § 125 (XXII. 210).

l., *n.*[1] (line 4), *for* "XX." *read* "XXI."
liii., *n.*[2] (last line but one), *for* "XX." *read* "XXI."
lxiii. In connection with the title *The Cestus of Aglaia*, reference may be added to *Modern Painters*, vol. ii., where Ruskin speaks of Moderation as "The Girdle of Beauty" (IV. 139).
lxxvi. It may be mentioned that the portrait of the Doge Andrea Gritti was exhibited at the "Old Masters" in 1870.
,, lines, 9, 28, *for* "XX." *read* "XXI."
3, *n.* Reynolds's picture has now been cleaned and it hangs again in the Gallery.
18, Bibliographical Note. For other misprints, see XXXIV. 90.
26, *n.*, line 1, *for* "4" *read* "10."
49, *n.*[2], *for* "1856" *read* "1865."
56, *n.*[2] (line 3), *for* "149" *read* "148."
68, *n.*[2], *for* "XX." *read* "XXI."
71 *n.*[1]. A recollection also of Collins (*The Passions*):—

"First Fear its hand, its skill to try,
Amid the chords bewilder'd laid."

78, *n.*[3], *for* "1863" *read* "1864": see above, under XVIII. x.
92, *n.*[2], *for* "11" *read* "12."
115, line 8 from foot of text, *for* "Tiber" *read* "Tibur" (Tivoli).
132, *n.*[1]. In a copy of *Queen of the Air* (now in the library of Mr. S. W. Bush), Ruskin struck out the words "his liberty" and inserted "the" before "magnificent," writing in the margin: "Printer's mistake—made sentence exquisitely unintelligible. I wonder how many respectful people have been trying to make something unusually fine of it." The exquisite unintelligibility remained uncorrected until the Library Edition.
159, line 2, "a sad wise valour": a quotation from George Herbert's *Church Porch:* see Index.
163, *n.*[1], *delete* "Vol. XIII. p. 430." For Ruskin's visits to Cambridge, see the Index.
174, § 15. This passage was repeated, with slight revision, in *Lectures on Art*, § 69 (XX. 76).
197, *for* "British Institution" *read* "Royal Institution."
199, last line (of the notes), *for* "120" *read* "242."
203, *n.*[2] (line 4). The original Donatello's "St. George" has been removed from the Church and is now in the Bargello.
212, last line (of notes), *for* "XVIII." *read* "XVII."
216, § 24. This idea of "places of rest," with "mural decoration," has been carried out by Mrs. Russell Gurney in the Chapel of the Ascension, in the Bayswater Road, decorated for her by F. J. Shields.
232, line 9, *for* "3s. 6d." *read* "31s. 6d."
251 *n.*[1]. By "the great statue of Voltaire at the French Academy" Ruskin meant, however, the statue by Pigalle in the Library of the Institute.
272, *n.*[4]. *Cancel* the last part of the note: see XXI. 98.
274, No. 28 and *n.*[4]. Bunney's copy is in the Sheffield Museum: see XXX. 231.
283, lines 4, 5. *Delete* "Of this . . . at the time." There was a report in the *Architect:* see *above*, p. 44.
286. The *Queen of the Air* was also reviewed in the *Asiatic:* see XXXIV. 504.
300, *n.*, last line, *for* "XX." *read* "XXI."
312, line 4 of note below the rule, *for* "XX." *read* "XXI."
321, last line of notes, *add* "compare *Aratra Pentelici*, § 193 *n.*"
325, *n.*[3], *for* "Georgics, ii." *read* "Georgics, iii."
367, *n.*[2], *for* "xxiv." *read* "xxxiv."
371, last line (of notes), *for* "XX." *read* "XXI."
400, line 24. In Mr. Bush's copy of the book, Ruskin inserted a comma after "fight," with the note, "If printers ever leave out a comma, it is sure to be the most necessary one in the book!"

427. The synopsis of *Verona and its Rivers* was separately reprinted from the *Proceedings*, octavo, pp. 7. There is no title-page, the following title occupying the upper portion of p. 1:—

> Royal Institution of Great Britain. | Weekly Evening Meeting. | Friday, February 4, 1870. | William Spottiswoode, Esq., M.A., F.R.S., Treasurer and | Vice-President in the Chair. | John Ruskin, Esq., F.R.S., M.R.I. | Slade Professor of Fine Arts, Oxford. | A Talk respecting Verona and its Rivers.

Issued, stitched and without wrappers. (The "F.R.S." after Ruskin's name was an error.)

„ In the collation of *Verona and other Lectures* (1894), it should be stated that the Appendix on "Saxon Money" is printed, not in *Our Fathers have Told Us*, Vol. XXXIII., but in XXX. 278.

„ third line from foot, *for* "*Præterita*" *read* "Vol. XXXVI. Plate 4."

Vol. XX.

p. xv., *n.* [1], *for* "and 17" *read* "17 and 18."
xlii., line 2 after the letter, *insert* a comma *after* "up."
liii., the letter of "25th June." The picture is "The Coronation," by Lippi, in the Academy at Florence: see XXII. 277.
42, *n.* [2]. The words are quoted by Dante: *Inferno*, xxxiv. 1.
65, *n.* [1], *for* "57" *read* "11."
76, § 70. For Virgil, compare XXXVII. 13–14.
87, *n.* [3], *for* "Ecclesiasticus" *read* "Ecclesiastes."
94, this page ("Its stress . . . For Ever") was quoted by Ruskin in *The Storm-Cloud* (XXXIV. 174), and in his copy of the latter book he made the following revisions:—line 2, "Its strength" for "Its stress"; line 4, "but" inserted after "often," and "a" for "the" before "whirlwind."
99, *n.* [2] (line 1), *for* "57" *read* "58."
142, *n.* [1]. For Leonardo's Medusa, compare XXXVII. 8.
155, *n.* [3], *for* "141" *read* "142."
163, *n.* [2], *for* "36" *read* "37."
171, *n.* [2], *for* "148" *read* "149."
172, *n.* [2], *cancel* the words "Princess . . . (Vol. XXI. p. 26)." The example placed at Oxford was changed.
173, *n.* [2] (line 4), *for* "§ 43" *read* "S 43" (*i.e.*, No. 43 in the *Standard Series* XXI. 26).
175, § 187, lines 4 and 5. Compare XXII. 56.
231, *n.*, *for* "2" *read* "12."
235, *n.* [2], *for* "D" *read* "E."
236, *n.* [1] (line 3), *for* "Raniero" *read* "Ranieri."
241, § 65 (line 6), *for* "Luini" *read* "Luni" (Carrara). This misprint appears in all the *small* editions of *Aratra*.
253, § 80 (end), "more to say afterwards": see pp. 341, 410.
283, last line of note, *for* "Aneid, viii." *read* "Æneid, vi."
326, *n.* [1] (line 1), *for* "158" *read* "160."
356, line 7 and *n.* [3], the precise reference is to ch. 3 of *The Water-Babies:* "even if you do not care about the salmon river, you ought, like all good boys, to know your Bewick."
364, § 234. Compare *Fors Clavigera*, Letter 35, § 8 (XXVII. 655).
396, *n.* [2], *for* "E" *read* "F."
400, *n.* [2] (line 1), *for* "F" *read* "E."
407, § 1 (line 11), *for* "Œconomics" *read* "Œconomicus."
413, *n.* [1], *for* "21" *read* "22."

Vol. XXI.

p. xix., lines 10–13. The matter is of little importance, but the statement in the text is not precisely accurate. The Art Classes in connexion with the Science and Art Department were at the time of Ruskin's appointment held in the very room which is now the Ruskin School, and had been there for four or five years. Also, they were not confined to townspeople, but were attended by members of the University, mostly resident, and many of their wives and daughters. The room was only separated from the sculpture gallery by temporary screens; the wall was built after Ruskin had got possession of it, and it was only then that the South Kensington classes were moved to another part of the building, with Ruskin's entire consent, because his course did not include the kind of technical instruction which was given in them.

23, *n.*[3] (line 2), *for* "99" *read* "97."

37, No. 107, *n.*[3]. It is doubtful whether the drawing is by Bunney, or by T. M. Rooke. It may be the drawing by Bunney mentioned by Ruskin in XXX. 63; but the description does not accurately correspond. It may therefore be by Mr. Rooke (see XXX. 226).

40, No. 139. On this drawing, see a letter to Burne-Jones of June 28, 1862: XXXVI. 409.

42, No. 156, *n.*[2]. It appears that Ruskin had two studies made of this subject. Bunney's is at Sheffield (XXX. 231); this one at Oxford is therefore by Burgess.

43, No. 170. Possibly the drawing is by Ruskin: see XXIV. 296.

75, No. 8. For some notes on this example, see Bibliography, above, p. 128.

82, *n.*[4], *for* "Plate C" *read* "Plate D."

83, *n.*[7], *for* "205" *read* "204."

90, *n.*[3]. *Delete* the words "the studies are now reproduced in *Deucalion*"; and *for* "former" *read* "latter."

93, *n.*[8], *delete* "and *Eagle's Nest*, § 110."

118, No. 37 (line 1), *for* "Testament" *read* "Treatment."

120, line 4. The word "designs" must be a misprint; perhaps for "deities."

143, *n.*[2] (lines 6–8). The quotation is from Gerarde's *Herball*, 1597, vol. ii. p. 802.

149, last line of notes. The date "1877" was a mistake; it should probably be "1872."

150, *n.*[3] (line 2), *for* "458" *read* "90 *n.*"

171, *n.*[1] (last line). *Delete* the words "It is now at Brantwood." See XXXIII. 379 *n.*

193, No. 87, *n.*[1]. *For* "probably 1834" *read* "1832." See XXXV. 621, 622.

219, *n.*[1] (line 2), *for* "Vol. IV." *read* "Vol. VI."

233, *n.*[4]. The plate in *Proserpina* is called "States of Adversity."

268, last line (of the notes), *for* "86" *read* "76."

270, *n.*[1]. Twelve of the dispersed leaves were in 1910 acquired by Mr. Henry Yates Thompson from Miss Bradford, to whom Ruskin had given them.

301, No. 5, *for* "S. Martino" *read* "Duomo."

302, No. 31, *n.*[1]. *For* "He himself was at Avallon later in the year," *read* "He himself had been at Avallon in the preceding year." "That window of the Sacristan at Avallon," wrote Ruskin to Mr. Randal (July 10, 1883), "might be a lesson to any one; it is going to Oxford."

„ No. 47. The Ponte Vecchio, otherwise called the Ponte della Pietra. Ruskin commissioned this sketch in a letter to Signor Alessandri of June 3, 1884: "I want certainly a careful view of the Ponte della Pietra with the river thundering through [sketch] and the gate at the end."

306, No. 178. This drawing was No. 113 in the Exhibition at the Fine Art Society in 1886: see XXX. 179.

311, Construction 1. In line 4, *for* "*k l*" *read* "*k m.*" The full Construction should be as follows:—

> "Draw the basic line A D an inch long.
> With centre A, and radius A D, describe arc *k m*.
> With centre D, and the same radius, describe arc *l m*, cutting the arc *k m* in V and *m*.
> With centre V, and the same radius, describe arc *k l*, cutting the arcs *k m* and *l m* in *k* and *l*.
> Join A V and D V."

313, Construction 9 (line 1), *for* "*dd*" *read* "*da.*"
„ Construction 10 (line 3), *for* "A Q" *read* "*a q.*"
325, "Rome," *for* "Capital" *read* "Capitol."

Vol. XXII.

p. xxvi., *n.*, line 2, *for* "Sesti" *read* "Sestri."
xxix., line 15, "28th" should be "29th."
13, *n.*[2]. The photograph shown was more probably of the "Scarborough" in the Farnley collection; reproduced in *Turner and Ruskin*, vol. ii. p. 216.
109. *n.*[1] (line 4), *for* "Tyrwhitt's" *read* "Tyrwhitt."
121, line 13, *delete* the comma between "Sandro" and "Botticelli."
156, *n.*[1], line 1, *for* "1861" *read* "1862."
166, *n.*[4]. Compare *Fors Clavigera*, Letter 48 (XXVIII. 221).
200, *n.*, line 2, *for* "Nos. 172, 173" *read* "No. 173."
207, *n.*[1], *for* "18" *read* "8."
225, *n.*[4], *for* "209" *read* "290."
239, *n.*, line 17, a quotation from *Hamlet;* line 29, a very doubtful piece of etymology.
287, *n.*[1] (line 3), *for* "347" *read* "348."
359, line 5 from foot of text, *for* "4" *read* "6."
398. In the *Letters of Dr. John Brown*, p. 225, Ruskin's reference is wrongly taken to be to the "Moses" of J. R. Herbert.
415, second line from foot, for another reference to the Cyprian Aphrodite, see XXIV. 388 (line 2).
455, *n.*[1], *for* "18" *read* "8."
456, *n.*[1]. The plate in question is "The Forge" by James Sharples (1825–1893). See Smiles, *Self-Help*.
498, line 3 from foot of text, *for* "skirting (?") *read* "shieling" (shepherd's hut).
504, *n.*[4]. This note should be cancelled. The exact reference is given in XXVIII. 564 *n.*
507, line 14, *for* "on them" *read* "of them."
„ "On the horror of great darkness," etc. The following passage occurs *verbatim* in *Fors Clavigera*, Letter 65 (XXVIII. 594–595).
514, line 26, *for* "important" *read* "impotent."
515, *n.*[2]. For a more exact reference to Bishop Fraser's words, see XXXIV. 348 *n.*
519, *n.*[1] (line 1), *for* "National" *read* "Natural."
520, line 3, *for* "Edwards" *read* "Edward."
523, § 46 (last line but one). *For* "Robinson Crusoe's pottery," see XXVIII. 199.

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p. x., xi., owing to a "re-make-up" several of the references should be moved one page forward.
xv. Title of Plate XXV. and lettering of the Plate (p. 278). The drawing from which this Plate was engraved was not by Ruskin, but by Signor Alessandri: it is at Sheffield (XXX. 192).
xvii., No. 4, *for* "Duomo" *read* "Upper Church."
xxx., *n.*[4] (line 2), *for* "Sesti" *read* "Sestri."

xlviii., *n.* [2] (line 12). The reliquary was, however, given to one of Miss Alexander's peasant-friends: see XXXII. 299.
lvii., last line of text, *delete* "67."
lxviii. Add at the end:—

> "17. On extreme right, old *Herne* Hill Bookcase, my Father's—with my Plato, Shakespeare, Scott poetry, and Danish Flora, etc., etc.—John Ruskin, Brantwood, 13th Sept. 1881."

11, § 2 (line 3), "at Ferentino." This is a mistake of Ruskin's; it should be Castel-Fiorentino, as he states in XXXIII. 480. Ferentino was the scene, not of the Emperor's death, but of his betrothal.
16, *n.* [2] (line 1), *for* "XXXVIII." *read* "XXXVII."
30, § 39. There is a plaster-cast of the fountain in the Architectural Gallery of the Science and Art Museum at Dublin.
92, 103, *for* "delit" *read* "délit." The passage in Viollet le Duc referred to on pp. 102–3 is at vol. vi. p. 318 of his dictionary of architecture.
137, *n.* [3]. Cancel this note. Pisa, as a Ghibelline city, was on the side of Manfred, not of Charles of Anjou. "Scylla of the Tyrrhene Sea" is merely Ruskin's way of re-writing Sismondi's "a storm on the Tyrrhene Sea" (see Sismondi, French ed. of 1826, vol. iii. p. 335).
147, line 1. It is still used for the same purpose.
„ *n.* [1], *for* "p. 76" *read* "p. 112."
148, *n.* [2], *for* "27" *read* "17."
153, *n.* [3], *alter* the reference *to* "§ 40, p. 31."
169, *n.* [1], *for* "8" *read* "7."
177, line 5 from foot, *for* "Tours" *read* "Troyes."
178, lines 3 and 4, *delete* "in alliance with Pisa and Sicily"; line 4, *for* "233" *read* "243."
186, *n.* [1] (line 1), *for* "lix." *read* "lx."
194. In the lettering of Plate XVII., *for* "Francesca" *read* "Francesco."
„ § 15 (line 1), *for* "tower" *read* "town."
204, § 26 (line 7), *for* "horror" *read* "honour."
208, line 5 from foot of note, *for* "drawing" *read* "wax bust." The ascription of it to Raphael is doubtful.
223, *n.* [2] (line 1), *for* "226" *read* "230."
233, line 9, "Two" should have been "Thirty": see XXXVII. 131.
250, *n.* [2]. For the cutting from the *Daily Telegraph*, see XXVIII. 237.
259, *n.* [4], *for* "4" *read* "5."
265, *n.* [3], *for* "§ 105" *read* "§ 111."
274, *n.* [2], "does not name even money," etc. For the allusion here, see XXIII. 76–77.
276, *n.* [4] (line 2), *for* "§ 119" *read* "§ 125."
277, *n.* [2], *for* "16" *read* "46."
317, *n.* [1]. Cancel this note; and substitute:—"See *Love's Labour's Lost*, Act v. sc. 2: 'While greasy Joan doth keel the pot.'"
325, *n.* [1] (line 2), *for* "Sebastino" *read* "Sebastiano."
337, *n.* should be *n.* [2]; and *n.* [2], *n.* [1]
344, § 48. A misrepresentation of this passage, made in a popular book, may be noted. In *Earthwork out of Tuscany* (ch. ii., *ad fin.*) Mr. Maurice Hewlett writes:—

> "In this same story-telling Giotto is an adept. He loves to gather his fellows round him and speak of Saints and Archangels, where our youngsters talk of fairy godmothers and white rabbits. To say this is not Art, as the critics profanely teach, is monstrous. Is not the *Fioretti* literature, or the Gospel according to St. Luke literature? . . . So when I learn from the works of Ruskin that he can 'read a picture to you as, if Mr. Spurgeon knew anything about art, Mr. Spurgeon would read it,—that is to say, from the plain, common-sense Protestant side,' . . . I make haste to laugh lest I should do wrong to Tuscany, that looked upon the world to love it: for she saw that it was very good."

Mr. Hewlett's haste prevented him from reading the following words, which would have destroyed his point; for Ruskin continues: "If you are content with that view of it, you may leave the chapel, and, as far as any study of history is concerned, Florence also; for you can never know anything either about Giotto, or her." Mr. Hewlett's view of Giotto as an adept in story-telling is also Ruskin's: see, *e.g.*, XXIII. 333.

345, *n.* [2], *for* "John xxiv. 15" *read* "Joshua xxiv. 15."

356, lines 4, 5, "the crown, which you will find," etc. See XXIII. pp. 361, 439.

360, *for* "2 Esdras" *read* "1 Esdras."

383, *n.* [1]. Mr. Newman's drawing is the subject of a letter from Ruskin in XXX. lxxiii.

407, *n.* [1], *for* "vi." *read* "v."

469. The report from the Eton minute-book was printed also in the *Bookman*, March 1900: see XXXIV. 627.

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xxxii., lines 3, 4. "Mrs. Richmond Ritchie's account of Low Bank Ground is," writes Mr. Collingwood, "misleading in saying that the cottage had been the site of a Priory. Oddly enough, Mrs. Radcliffe made the same mistake, a century earlier, about the Hall opposite: and many writers who ought to have known better have confused Coni*ston* with Coni*shead*. There is said to have been a 'celt' of Furness at Waterhead (Mr. Marshall's house), and Bank Ground (not Low Bank Ground) is said to have been the site of a hermitage: but there was no *Priory* at Coniston. Of course, Monk Coniston belonged to Furness Abbey, and there could not be a Priory on land owned by Cistercians."

xxxiii., lines 13–15. The punctuation needs amendment, thus: "from natural things to those of art—from veins of gold, meandering in the marble and speaking of past ages, to coins, marking the history of man."

xxxiv., *n.* [2] (line 3), *for* "September 7" *read* "September 4."

xl. In Ruskin's letter, *for* "mento" *read* "mente."

l., line 23, *for* "p. 116" *read* "p. 166."

lxiii., line 11. This statement is incorrect. Ruskin visited Venice again, though in failing health, in 1888: see XXXV. xxxii.; line 28, *for* "LI." *read* "LIX."

18, *n.* [4], *for* "towns" *read* "towers."

150, *n.* [2] (last line), *for* "185" *read* "186."

170, *n.* [1], *for* "7" *read* "4."

187. Cheney's book (compare XXIX. 64 *n.*). The full title of the book (small 4to, pp. 112) is *Original Documents relating to Venetian Painters and their Pictures in the 16th Century. Communicated by Edward Cheney.* Paul Veronese's examination before the Inquisition is given in the original Italian at pp. 86–98; in English, pp. 98–107. Facsimiles of Tintoret's receipts (see Vol. XXIX. Pl. 6) are given in an appendix. Mr. Cheney remarks (p. 107):—

> "The injunctions of the Holy Office were only partially obeyed; the 'bleeding nose' was retrenched, but the dog remains with the dwarf, the parrot and 'the Germans,' nor can I discover that Paolo materially altered his style of composition in consequence of these remonstrances, nor that he was more inclined for the future to check the exuberance of his fancy even when treating the most sacred subjects."

Compare XXIV. 190.

296, *n.* [1]. It is not certain that the sketch is by Ruskin: see above, XXI. 43.

316, *n.* [1] (line 2), *read* "he receives Elijah's mantle (2 Kings ii. 14)."

335, *n.*, the square brackets here are Ruskin's, not the editors'.

354, line 7 from foot of text. See, on the subject of this music, XXXVII. 450–451 *n.*

359 (*S. M. R.*, § 153). For the explanation of the picture of "Solomon and the Queen of Sheba," see XXX. 355 *n.*, and compare Vol. XXXVII. 613.

Vol. XXV.

p. xi., last line, *for* "xxvi." *read* "xxxi."
xxxv., line 22, *for* "Fig. 6" *read* "Fig. *b*."
xlix., line 11, *for* "253" *read* "254."
5, line 8, "in two instalments." This is not correct; the second lecture was on the Chough: see Vol. XXXIV. 628.
15, last line (of the text), *delete* the comma *after* "he."
53, *n.*[1], *for* the second "iii." *read* "111."
86, 87, note[2] on p. 86 has been transposed with note[2] on p. 87.
125, *n.**, *for* "5" *read* "45."
161, *n.*[2] (line 2), *for* "Cesuola" *read* "Cesnola." The reference, however, may be to the Castellani Collection: see XXXVII. 195.
166, *n.*[5] (line 1), *for* "XXII." *read* "XXIII."
275, *n.*[2] (line 3), *for* "XXV." *read* "XV."
280, line 13 from foot of note, *for* "Canephore" *read* "Canephoræ."
335, *n.*[2], *for* "xliv." *read* "xliii."
351, *n.*[2] (last line), *for* "Clylenides" *read* "Cyllenides."
354, *n.*[3] (last line), *for* "363" *read* "362."
371, *n.*[3] (line 1), *for* "498" *read* "499."
428, *n.*[2], *for* "145" *read* "149."
454, *n.*, *for* "p. 421" *read* "p. 419."
464, *n.*[4], *for* "112" *read* "122."
539, line 5 from foot of text. But one hears (in old cookery-books and from Disraeli) of primrose salad.

Vol. XXVI.

Frontispiece, xiii. and lxviii. This drawing, though it has been exhibited under Ruskin's name (Coniston No. 163, R.W.S. 391, Manchester 416), is in fact by Mr. Alexander Macdonald, master of the Ruskin Drawing School at Oxford. Mr. Macdonald made it for Ruskin when on a visit to Brantwood.
p. xi., the year of the "Evening with Forbes" is 1844, not 1846.
xii., owing to a "re-make-up" some of the references to pages require to be put one forward (lii. for li., etc.)
xiii. Plate A (and lettering of the Plate itself). The true date is 1874 (see above, p. 242).
xxx. Some extracts from a later letter of Carlyle to Ruskin (Feb. 14, 1866) were given as No. 96 in Sotheby's Sale Catalogue, July 6, 1910. In this letter there is a further reference to the box of cigars. Carlyle mentions in it that he was blackballed at the Athenæum Club.
xlvii., *n.*[2], *for* "19" *read* "9."
liii., line 6 from foot (of text), *for* "412" *read* "413."
76, *n.*[1] (line 2), *for* "211" *read* "210."
87, the quotation on the title-page is from the *Iliad*, i. 156-7.
183, *n.*[1], *for* "8" *read* "18."
186, *n.*[4], *for* "3" *read* "13."
247, line 8, *for* "sensation" *read* "cessation."
255, *n.*[1], *for* "xxx. viii." *read* "xxxviii."
294, *n.*[4], *for* "235" *read* "234 *n.*"
306, *n.*[1]. The exact reference is "ii. 1, 2."
313, *n.*[5], *for* "XXIII." *read* "XXIV."
331, *n.*[2]. *Cancel* the note; *see* Cobra in Catalogue of Drawings, *above*, p. 245.
356. The Plate should have been numbered "XX."
359. The Plate should have been numbered "XXI."
389, line 5 from foot of text, *delete* the comma between "micaceous" and "schistus."
530, under "(10)," line 2, *for* "plains" *read* "planes."
„ *n.*[1]. The list was also printed in *Studies in Ruskin*, ed. 2, p. 137.
569, line 26, "1862" is a slip of Ruskin's for "1863."

572, *n.*[1] (line 2), *for* "IV." *read* "VI."
576, line 4 from foot of text, *for* "confined" *read* "confused."
584, line 9, *for* "123" *read* "183."
587, "Leslie, Mr. Stephen": so in Ruskin's Index, but the names should be transposed.
593, "Antimony, ore of," *for* "(C. 37, 38), 120, 121," *read* "(C. 37, 38, 120, 121)."
596, "Flint, Fossils," *for* "*Fig.*" *read* "F."
597, under "Granites," *delete* the entry "Grape."
603, "Silica, Crystalline," *for* "K. 1–20" *read* "K. 101–120."

Vol. XXVII.

p. li., line 24, *for* "healing" *read* "heating."
lii., line 5 from foot of text, *for* "1905" *read* "1906."
lxi., the reference to *n.*[6] requires adding at line 22 (competitive examinations).
57, *n.*[2], *for* "Edward I." *read* "Edward III."
219, *n.*[3], *for* "20" *read* "19."
273, *n.*[1] (line 2), *for* "Plate IV." *read* "Plate XX.," and in line 3 *dele* "(p. 17)."
430, line 3, the reference to *n.*[1] requires adding.
458, line 2. The reference may now be supplied. "Charles the Great," says Aleurinus, in a letter preserved by William of Malmesbury, "is so enraged against the people of Northumberland that he calls them a perfidious and perverse people, the murderers of their own princes and worse than heathens."
460, *n.*[3], the chapters named are in Froissart.
473, *n.*[4], *for* "535" *read* "534."
520, *n.*[1] (line 2), *for* "536" *read* "535."
581, *n.*[1]. In a note to Miss Leete (31 Dec. '82), Ruskin himself explains: "Jessie is short, or rather 'loving,' for Janet—useful also in more clearly separating Janet from Jean."
590, *n.*[2], *delete* "690."
575, in the first line of the quotation from *Marmion* "dream" should be "deem."
658, *n.*[2]. The picture is now in the Tate Gallery (No. 1909).

Vol. XXVIII.

p. xv., line 9, *for* "manner" *read* "matter."
xvii., *n.*[3], *for* "535" *read* "534."
xx., *n.*[2], *for* "625" *read* "626."
27, *n.*[3], *for* "262" *read* "622."
54, *n.*[2], *for* "652" *read* "651."
115, French quotation: line 11, *for* "ellé" *read* "elle"; line 16, *for* "incroyazble" *read* "incroyable."
118, § 2 (line 2), *for* "Emilie" *read* "Emile."
123, line 12, *for* "relegated" *read* "regelated."
125, *n.*[2], *for* "§ 19" *read* "§ 13."
172, line 23, *for* "nell, anime" *read* "nell' anime."
214, *n.*[5], *for* "p. 104" *read* "p. 106."
241, line 14, "The priest I say,—the presbyter I mean." For this quotation from Christopher Harvey, see XXXIV. 204.
436, § 21. With reference to Ruskin's hopes for a revival of the art of illuminated "scripture," it may be noted that of recent years much work has been produced in the style of the Middle Ages; some account of it is given in the *Morning Post*, May 27, 1907.
448, *n.*[3], *for* "533" *read* "532."
501, *n.*[1]. The year of the letter to Ellis is 1871, not 1874.
511, line 5 from foot of text: "in Sheffield" should be "in Castleford"; see p. 505.
517, line 10, *delete* the dash at the end of the line.

583, *n.* [6]. Many more of Caldara's drawings are at Whitelands College: see XXX. 357.
637, § 26, *for* "Blacknell" *read* "Bracknell."
703, "loadless traveller's song." The reference is to Juvenal, x. 22.
721, *n.* [1] (line 7). "At the Revolution"—that is, "During the Civil War."
738, *n.* [1]. It has been suggested that by "Iapetic" Ruskin meant "Japhethic": see XXVIII. 522.

Vol. XXIX.

p. xxiv., letter of Nov. 2, line 4, *for* "commended" *read* "commanded."
32, *n.* [2], *for* "739" *read* "740."
145, line 6 from foot of letter, *for* "joined" *read* "joiner."
155, *n.* [2]. Since this note was written, a letter from Ruskin has been traced which explains the matter (see XXXIV. 512).
165, line 2, "must still," etc. The reference is to XXVIII. 436.
234, *n.* [5], *for* "261, 262" *read* "269–270."
249, *n.* [3], *delete* "Not last *Fors*, but."
290, last line (of text), and *n.* [7] For the speech referred to, see XXXIV. 348 *n.*
301, last line, *for* "thee" *read* "them." This misprint has appeared in all editions of *Fors*.
325, last few lines of text. Ruskin did not, however, issue any such sheets of his private accounts.
343, *n.* [3], *for* "285" *read* "286."
386, *n.* [1], *for* "335" *read* "334."
436. Messrs. Townsend & Baker's letter was supplemented by one from Dean Howson in the *Liverpool Mercury*, June 8, 1883.
460, *n.*, line 1, *for* "Richard" *read* "Robert."
461, § 12. The following is a note by Mr. Andrew Lang which appeared in the *Pall Mall Gazette* of November 15, 1883:—

> "I know the meeting of Tweed and Ettrick well," "A. L." writes to us, "and many a good trout I have caught there, but I do not know the 'bridge of Ettrick' from which Mr. Ruskin, as quoted in the *Pall Mall Gazette*, 'saw the two streams join, and the Tweed for miles down the vale, and the Ettrick for miles up among his hills.' From the bridge over Ettrick nearest the junction (Lindean) you cannot see Tweed at all. From Tweed Bridge you see the waters meet, but you do not see up Ettrick. The description is wrong, at least as the bridges now stand, and have stood for many years. It will be good news for Mr. Ruskin that the tributaries of Tweed are soon to be purified of the dye from the mills, thanks to the energy of certain manufacturers at Galashiels and elsewhere. Even now, where the waters meet, they run pure enough when the rivers are at all full."

475, *n.* [5] (lines 6 and 7), for Ruskin's drawing of the inn at Martigny, see now Catalogue of Drawings, above, p. 266.
477, *for* "Luxmore" *read* "Luxmoore."
504, *n.* [2] (line 3), *for* "Crowley" *read* "Crossley": see XXXI. 507.
511, *n.* [1] *Insert* a comma after "Plautus" (which should not have been in italics).
517. The Plate should be made to face this page.
542. The letter "on the purchase of pictures" was addressed to Mr. S. J. Viccars, of Leicester.
580. The year of the trial was 1878.
594, *n.* *, line 1, *for* "decision" *read* "definition."

Vol. XXX.

p. xlix., line 8 from foot of text. Mr. Faunthorpe states that any objects once belonging to St. George's Guild, which may be at Whitelands, were *gifts* from Ruskin to the College.
lxxv. To the history of the Ruskin Museum at Sheffield it may be added that in 1909 the Guild of St. George agreed to extend the lease of the collections: see above, p. 189.

51, line 7, *for* "former" *read* "farmer."
63, *n.* [1], 226, lines 14 and 15. The statements are by inadvertence contradictory, the authorship of the drawing being doubtful: see, above, under XXI. 37.
87, *for* "Hill" *read* "Mill."
164, line 9 from foot, *for* "Hill" *read* "Mill."
166, line 8 from foot, *for* "British" *read* "Ruskin."
197, "Triumph of St. George," *for* "XXVI." *read* "XXIV."
211, line 14, *for* "matters" *read* "months."
220, "La Halle aux Blès," *for* "131" *read* "121."
227, line 33, *for* "XXIV." *read* "XXVIII."
249, line 3, *for* "Men" *read* "Man."
281, *n.* [2], *for* "XII." *read* "XIII."
288, line 14, *for* "Exquimaux's" *read* "Esquimaux's."
298, line 1, *for* "the same" *read* "the Rev. J. P. Faunthorpe."
319, line 11 from foot. See XXX. 51.
340, first letter. The gold crystals are at Whitelands College; to which Ruskin also presented specimens of the noble, half-noble, and quarter-noble (see pp. 272–273).
341, line 14, *for* "Gall" *read* "Gale."
,, *n.* [1], *for* "357" *read* "355."
357, line 12, *for* "XXVIII." *read* "XXVII."

Vol. XXXI.

p. xi., Plate I., *for* "xl." *read* "xlii."
xiv., line 16, *for* "5, 7" *read* "7, 9"; line 21, *for* "20" *read* "22."
xvi., line 2, *for* "10" *read* "12."
xvii., line 5, *for* "25" *read* "27"; line 7, *for* "26" *read* "28"; line 5 from foot, *for* "5" *read* "7"; last line, *for* "27" *read* "29."
xix., line 8, *for* "10" *read* "12."
xxii., *n.* [2] (line 1), *for* "Prints" *read* "Poets."
11, *n.* [2], *for* "v." *read* "iv."
15, *n.* [3], *for* "21" *read* "23."
105, line 4, "Saturday at e'en." The quotation is from *Guy Mannering*, ch. 37.
211, *n.*, *for* "444" *read* "344."
263, line 1827, *for* "Then" *read* "Than"; line 1825, *insert* a comma after "might."

Vol. XXXII.

p. xxi., *n.* [3], *for* "307" *read* "308."
xxviii., *n.* [3] (line 2), *for* "p. 230" *read* "p. 331."
64, *n.* [1], *for* "Philemon" *read* "Philippians."
72, *n.* [1], *for* "16" *read* "17."
162, *n.* [1], *for* "Dombey and Son" *read* "Martin Chuzzlewit."
417, line 19, *for* "two" *read* "too."
480, line 26, *delete* the comma after "Motte."

Vol. XXXIII.

p. xxi., line 7, *for* "one of *Proserpina*" *read* "two of *Proserpina*."
xliii., lines 11 and 12. *For* "Sagredo di San Michele" (near Turin) should probably be *read* "St. Michel" (in Savoy on the other side of the Cenis): see Index.
lvii., *n.* [2] (last line), *for* "15" *read* "16."
lviii., last line, *insert* "4" *before* the last note.
lx., line 1, *insert* "ch. iii." *before* "§ 36."
lxiv., MS. of *Bible of Amiens*. That of ch. iii. §§ 48–52 was in the possession of Mrs. T. Thornton, by whom it has been presented to the British Museum; see above, p. 198.

lxvi., last line but one, *for* "202" *read* "226."
39, *n.* [2], *for* "Garpey" *read* "Gaspey."
58, *n.* [3], *for* "Gbbion" *read* "Gibbon."
79, line 7, *for* the "—" *substitute* a comma.
96, *n.* [2] (line 12), "I do not know," etc.: the word is discussed and defined at XIX. 30, 31.
144, *n.* [1] (last line), *for* "7" *read* "9."
169, *n.* [2], *for* "5" *read* "6."
197, *n.* [2], *insert* "i." *before* "Thessalonians."
209, *n.* [2]. This note requires amendment. Ruskin states correctly that the legend had been "shortened already to its initials," for on some coins of Victoria (*e.g.* the florin) Fid. Def. becomes F.D. merely. In later coins of Victoria the Fid. Def. was restored. In coins of Edward VII. both forms also occur.
234, *n.* [1] (line 1), *for* "Meuthon" *read* "Menthon."
238, *n.* [2]. For the drawing of Avallon, see now the Catalogue of Drawings, above, p. 230.
280, *n.* [2], *for* "Lilian" *read* "Lilias."
348, lines 1 and 2, the "baby thrown into a basket of roses" appears in Miss Greenaway's *Mother Goose*.
354, *n.* [1]. Cancel the note. Ruskin's reference was to the old Ashmolean Society: see E. B. Poulton's *Viriamu Jones and other Oxford Memories*, p. 250.
396, line 13. It may be noted that the phrase "the Corregiescity of Corregio" occurs first in *Tristram Shandy* (iii. 12, 60).
423, *n.* [4], *for* "6" *read* "8."
429, *n.* [3], *for* "Matthew" *read* "John."
454, *n.* [1] (line 1), *for* "to" *read* "from."
466, *n.* [1] (line 5), *for* "Norway" *read* "Normandy."
476, last line of notes, *for* "XXXI." *read* "XXX."
498, *n.* [4] (last line), *for* "view" *read* "piety."
533, *n.* [1], *for* "XXXIV." *read* "XXIV."

Vol. XXXIV.

p. xx., "Railways in the Lake District," *for* "xxvi." *read* "xxxi."
xxi., "Ruskin at his Desk," *for* "1883" *read* "1882."
xxvii., line 11, *for* "§ 40" *read* "p. 40" (§ 37).
xl., *n.* [3], *for* "xlvi." *read* "xliv.–v."
103, *n.* [3] (line 2), *for* "545" *read* "546."
114, line 3 from end, *for* "666" *read* "366.'
171, *n.* [2], *for* "13" *read* "17."
174, line 19, *delete* "the" *before* "leprosy"; and see above for corrections at p. 194 of Vol. XX.
189, Variæ Lectiones. In Letter 42 (p. 240, line 6), ed. 7 misprints "reward" as "second."
235, *n.* [1], *for* "cxxxvi." *read* "cxxxvii."
280, line 14 of Ruskin's note, "what I have above called": really *below*, p. 291, where "the nonsense of *Ivanhoe*" is spoken of.
305, *n.*, Scott's letter on the Tolbooth: compare XIII. 466.
325, *n.** (line 2), *for* "stanza 80" *read* "stanzas 85, 86."
333, the quotation from Byron. For some remarks by Tennyson on the passage, see XXXVI. xl.
„ *n.**, *transfer* the reference ([2]) *to* "*Island*, iii. 3."
341, *n.**. Ruskin's "*Passionate Pilgrim*" is a slip for "*The Phœnix and the Turtle*."
343, *n.* [8] (last line), *for* "XII." *read* "XIII."
350, line 3, "the fields which with covetous spirit he sold." See the first line of Wordsworth's poem, "Repentance."

409, lines 6 and 7, "those whom the Holy Ghost has made our overseers." See Acts xx. 28.
413, *n.*[3], *for* "CXXXII. 3" *read* "CXXXIII. 2."
429, *n.*[3], *for* "17" *read* "7."
453, *n.*[1]. More probably, however, Ruskin referred not to "The Assumption" but to "The Nativity" (No. 1034).
467, No. 66, *for* "592" *read* "593."
482. Mrs. Hugh Blackburn died in August 1909. Besides her work in painting, she possessed some skill in sculpture, and a bust of her husband by her is in the Hunterian Museum of Glasgow University. He was Professor of Mathematics in that University; for a notice of him, see Obituary in the *Times*, Oct. 12, 1909.
497, Letter on Usury, line 7, *for* "money" (so printed in *Igdrasil* and *Ruskiniana*) *read* "usury."
498, *n.*[3], *for* "13" *read* "15."
509, *n.*[3], *for* "529" *read* "528."
520, Parental Responsibility. This letter was also printed in the *Young Man*, July 1895, p. 217.
547, line 7, *for* ". . . real use there practically: I was . . ." (so printed in *Igdrasil* and *Ruskiniana*) *read* ". . . real use where practically I was . . ."
558, "George Eliot." This letter was addressed to Mr. John Tenney. The MS. shows the following misprints in the text:—p. 559, line 3, *insert* "of" *before* "an author"; lines 6, 7, *italicise* "I" and "judged"; line 11, *read* "'Foregone conclusions,' Sir, you will find are the business . . ."
565, last line, *for* "49" *read* "xlix."
581, line 7, *for* "p. 342" *read* "p. 242."
603, last line (of text), and 604, first line. *For* "that . . . year of peace" (so printed in *Igdrasil* and *Ruskiniana*) *read* "what . . . year of grace."
605. "Books which have influenced me." In the *Bookman*, October 1908, p. 15, Dr. Robertson Nicoll prints the private letter from Ruskin which accompanied his contribution to the "symposium." A cheque for £3, 3s. had been enclosed to him, and he was referred to a letter which Gladstone had written on the same subject:—

> "*May* 14, 1887.—I am always ready to do a good three guineas' worth of work—if anybody will be so good as to ask me for it—but I fear that I should have to charge you more for reading one of Mr. Gladstone's letters. You have luckily left it out of your note."

Then follows the letter as printed (pp. 605–606). The conclusion was:—

> "I think this is a fair two guineas' worth of information. You shall have an explanatory third guinea's worth if you tell me what you'd like explained."

The second letter was printed in full (p. 606).
617, line 3, *for* "own" (so printed in *Igdrasil* and *Ruskiniana*) *read* "old."
624. In the contents of Ruskiniana, "1 a" should be added: "Illuminated MSS. . . . 130 *n.* . . . XII. 481 *n.*"
681, line 4 from foot of text, *for* "xviii." *read* "viii."
707, "Mill's 'Liberty.'" This book was in 1909 presented by Mr. Cook to the British Museum.
708, "Mill's 'Political Economy.'" This book has been presented by Mr. T. Thornton's widow to the British Museum.
709, "Rejected Books." For additional notes from Messrs. Puttick and Simpson's Catalogue, see *above*, p. 91.
717, Master and Servant. This reminiscence was first recorded by Egbert Rydings in "Some Recollections of John Ruskin" in the *Young Man*, July 1895, pp. 220–221.
722, "The Eagle's Eye." This is an extract from one of Ruskin's letters in *Hortus:* see XXXVII. 224.

723, "Art, Immortality, and Nature." On the subject of Perugino's "infidelity," see, however, XXII. 424–425.

735, Ruskin Society of London's Address; line 2, *for* "on" *read* "upon"; 2–3, *for* "your eightieth birthday" *read* "the eightieth anniversary of your birthday"; line 7, *for* "in" *read* "for"; line 10, *for* "elegant" *read* "eloquent," and *for* "words; being" *read* "words. Being"; line 12, *insert* "to others" *after* "known"; line 13, *for* "pleasant" *read* "pleasing."

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p. xxix., line 14, the exact date of the letter is April 19.

xxxi., *n.*[4], *for* "174–176" *read* "674–676."

l. In line 13 of the Public Orator's speech (there quoted from a report in the *Times*), *for* "ad" *read* "ab," and *for* "acque" *read* "æque"; in line 14, *for* "habuit" *read* "habuisse"; in line 16, "degeneri" *for* "de generi"; and in line 19, "ætatem auream" *for* "ætatis aureæ." A revised version of the speech (or the *Times'* report may have been inaccurate) appears in the Rev. W. W. Merry's *Orationes Crweianæ, etc.* (Oxford 1909):—

> "Quotus quisque . . . fundaverit. Quid autem de ingenio, quid de scriptis dicam? Etenim si . . . coronam facile credideris; sin ad . . . improbaveris, si generi vatum irritabili adscribendum esse censueris (quippe qui optimo jure vates est nominandus et Musarum interpres): illud certe ab omnibus in laude est ponendum, nihil potius in animo eum habuisse quam reverentiam, justitiam, sanctitatem inculcare. Quam ob rem . . . ætatis aureæ imaginem denuo restituere conarentur."

17, *n.*[2] (line 2), *for* "458" *read* "438."

73, *n.*[3], *for* "xviii." *read* "xix."

140, *n.*[3] (last line). Cancel the line, as the letter in question was ultimately not included.

180, line 13 from foot of text, *for* "Giuletta" *read* "Giulietta."

220, *n.*[1], line 2, *for* "387" *read* "323."

265, *n.*[1], for the drawing of Genoa, see now the Catalogue of Drawings, p. 254.

276, line 2. Ruskin was mistaken; Mr. Thomas Richmond was the *elder* brother of George.

„ *n.*[3]. The drawing of the Forum is No. 88 in the Reference Series at Oxford (XXI. 34).

298, last line but one of note, *for* "296" *read* "297."

308, *n.*[2] (line 5 from foot), *for* "Fitten" *read* "Fitton."

328, line 8 from foot of text, *for* "Prieure" *read* "Prieuré."

„ *n.*[2] (line 3), *for* "1822" *read* "1820."

329, the date of the diary extract is June 14.

332, line 3, "June" was a slip for "July."

334, *n.*[2], *for* "435 *seq.*" *read* "456."

336, § 100, the date of the diary extract is July 27.

439, lines 21 *seq.* Mr. W. Warde Fowler kindly supplies the following note: "I should almost unhesitatingly say the bird was a Grey Wagtail (Motacilla Melanops). The description of its action is exact: how he came to miss the yellow of the under parts I cannot explain, unless he were looking at the bird from some little height above it, which I should imagine was quite possible. I cannot think of any other bird in the Alpine region which would fit the description."

458, line 11, see XXXVI. lxxxix. and *n.*[1].

485, line 15, *for* "with" *read* "without."

525, line 5. Ruskin's memory was here slightly at fault. His introduction to Mrs. La Touche was earlier; as it appears from a letter from her to him of Feb. 1858 in *Letters of a Noble Woman*, p. 37.

587, *n.*[1] (line 5), *for* "G. Combe" *read* "W. Combe."

603, "Andrew" (Richardson) "*d.* in Australia" should be "*d.* on his way to Australia": see XXXV.

612, *n.*[1] (line 1), *for* "XI." *read* "X."
613, note in middle of text, *for* "625" *read* "624."
615, line 12 of text, *for* "hearing" *read* "bearing."
631, *n.*[3]. For another reference to the Graphic Society, see IV. xl.

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p. xx., *n.* §, *for* "Blanche" we should probably *read* "Bertha": for whom, see the General Index.

xl., *n.*[1]. The ascription of the poem to a Captain Ogilvie was made by Hogg in his *Jacobite Relics*, and rests on no authority: see the *Centenary Edition* of Burns, by Henley and Henderson, vol. iii. p. 433. The lines quoted by Tennyson's biographer from the "Song of the Rover" in *Rokeby* were adapted by Scott from a song by Burns, "It was a' for our rightfu' King." The song by Burns is more likely to have been the one referred to by Tennyson and Ruskin as "that most romantic of lyrics." The verse as written by Burns is:—

> "He turn'd him right and round about
> Upon the Irish shore,
> And gave his bridle reins a shake,
> With adieu for evermore, my dear—
> And adieu for evermore."

lxxvi., *n.*[2], *for* "on" *read* "in."
cxi., 281. The drawing by Turner of Geneva (Plate XIV.) is No. CCXCIII. (61) in the National Gallery inventory; No. 439 *e* in the list in Vol. XIII. p. 630.
15. The two letters from Ruskin to his father were printed in W. G. Collingwood's *Life and Work of John Ruskin*, 1900, p. 67.
29, *n.*, *cancel* "The attack . . . Autobiography," and *see* XXXV. 283–284.
54, *n.*[1]. The "next letter" (from Macugnaga, July 27) is, it should be explained, not printed.
57, *n.*[2], *for* "XIII." *read* "VIII."
146, Letter to Furnivall. "I am afraid it will not convert me," etc. Dr. Furnivall's letter, to which Ruskin here replies, was doubtless suggested by a passage in *Stones of Venice*, vol. iii., then recently published: see XI. 128.
147 *n.*[1]. The letter refers more probably, not to the *Poems* (1844), but to *Tamerton Church Tower* (1853), a volume which included revised versions of the earlier Poems.
177, *n.*[4]. Mr. Lowes Dickinson died in 1908 at the age of 89.
185, line 12, *for* "their" *read* "sheer." The misprint occurs in Mr. Wise's edition. No. 2 in that edition was in fact earlier in date than No. 1.
189. Cayley's reply to Ruskin's criticisms may be read in the *Rossetti Papers*, p. 86.
233, *n.* Mr. William Ward's note needs correction. Miss Agnes Harrison married not "Mr. John Macdonell of the American Bar," but Mr. (now Sir) John Macdonell, C.B., LL.D., a Master of the Supreme Court.
268, *n.*[3], *for* "Locksley Hall" *read* "Maud": see V. 219 *n.*
319, *n.*[1] (line 5), for the reference to the *Times*, see XXVI. xxvi.
329, *n.*[2], *for* "here reproduced (Plate XVIII.)" *read* "reproduced in the Introduction (Plate B)."
371, line 24, "duly set." The reference is to Milton, see XXVII. 87.
387, *n.* Cancel the first sentence of the note. The reference is to a novel entitled *The Romance of a Dull Life*, which was published in 1861. It was anonymous, but the author was Mrs. A. S. Penny, a daughter of Ruskin's Oxford tutor, the Rev. W. L. Brown (see XXXVIII. 344). On p. 118 of the novel, one of the characters says to another, "Do you remember those lines of Mr. Ruskin's that we found in an Annual? They express what I mean so beautifully." The lines from "The Hills of Carrara" are then quoted.

424, letter to Mrs. Hewitt. Some further extracts from this were printed in a Catalogue (No. 256) by Maggs Brothers, 1910 :—

> . . . "not disagreeable. . . . You ask for an account of my mind—you might as well ask for a well-drawn map of Middlesex, with the Duke of Buccleuch's plans for embanking the Thames. You ask to know my plans. . . . Is the Burden of Life lighter? Much, for I have less of it now, and less in prospect than ever before. What else is there? Of Associates? . . . neither men nor women. Seriously I am living alone, and like it. . . . I am surprised at your surprise, though sorry for the fact. A gentleman's education, whatever it may cost (and the costlier usually the worse), is an education as at present understood—to *be* a gentleman. A tradesman wants a servant who has been educated to *be* a tradesman. If your son knew the qualities of tea—coal—iron—or wine, he would have received the education required by a grocer, ironmaster, or wine merchant. I don't . . . to anybody. By the way, Aubrey de Vere . . . hold of. He will do you good, he is one of the very, very, *very* few religious men living. You may tell him (I knew him once, and know his work still)—that if ever I get better, *I* mean to be religious again too, but my religion is to be old Greek. It will do quite as well as his, and is entirely 'certain' also, which is an immense comfort."

432, *n.*[2]. More probably the reference is to the drawing of Alpine Rose leaves, No. 55 in the Catalogue (above, p. 226).

586, *n.*[3], *for* "573" *read* "571."

590, line 6 from foot of text, *insert* reference ([3]) after "'the greatest thinker.'"

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p. xviii., Richmond, George, last line, *for* "728" *read* "729."

22, *n.*[1], *for* "22" *read* "18."

35, line 5, *for* "Edward" *read* "Edmund."

91, line 6. Really the *third* edition.

103 (and other places, see Index), *for* "Rev. E. Peter Barrow" *read* "Rev. Edwin Pinder Barrow." "Peter" was merely a nickname.

470, letter to Arthur Severn, line 12, *insert* a reference-number "2" *after* "Arthur's boom-stroke." Note 2 should be as follows:—

> [2] [The story is given as a remarkable instance of telepathy in vol. i. pp. 188–9 of *Phantasms of the Living*, by E. Gurney, F. W. H. Myers, and F. Podmore (1886).]

In line 17 of the same letter, *alter* "2" *to* "3," and similarly make the existing "note[2]" become "note[3]." The note to Miss Greenaway thus becomes "4," and the note at "beyond" becomes "5." The existing note[3] (note[4] as it should be) should end at "Vol. XXIX. p. xxviii."

475, *for* "Brantwood" in the address *read* "Herne Hill."

591, 4 lines from foot, *for* "very" *read* "my." Ruskin had lent Mrs. Firth three or four of his diaries.

594, letter to Miss Oldham, line 7, "what I said of music": *i.e.* in XXXII. 300.

650, No. 27. The year is probably 1855.

700, Letters to Short, last line, *for* "XIV." *read* "XV."

721, No. 1, *for* "III." *read* "II."

726, line 5, *for* "Seventeen" *read* "Eighteen"; and after "17" add:—

> 18 (p. 194, in facsimile)—to M. H. Spielmann. "Sandgate, 22*nd Jan.* '88.—Dear Spielmann,—I hope this may catch you, before you start to-morrow, to assure you that I quit Messrs. Cassell of all debt to me and that I'll do my best for next article—but I have been extremely unfit for anything this last ten days or so—and can give you my deepest sympathy in the terror that the thought of having a speech to make would be to me. But I have no doubt you will say all that is right, and say it easily.—Ever affectionately yours, J. Ruskin."

729, No. 21. The drawing, having afterwards been traced, is given in this volume, Plate 4.

733, letter to Le Keux, printed again by Messrs. Maggs in their Catalogues, Nos. 253 and 262 (1909, 1910), with the additional words, "You will see where I have scratched out and touched."

IV. TURNER DRAWINGS AT THE NATIONAL GALLERY AND TATE GALLERY

Conspectus showing the numbers in the new Inventory corresponding with the former Exhibition Numbers as given in this Edition.

As explained above (p. 360), the Turner Drawings have now been rearranged, and re-numbered.

A strictly chronological arrangement has been adopted, the whole collection being grouped in 365 sections (I.–CCCLXV.), with 5 further sections containing drawings, now ascertained not to be by Turner or doubtfully ascribed to him (CCCLXVI.–CCCLXXX.). In the case of chronological sections, comprising separate drawings, the individual pieces are numbered *alphabetically* (I. A, B, etc.); in the case of sections, comprising sketch-books, the pieces are denoted by numbers (II. 1, 2, 3, etc.).

This system of numbering, adopted in Mr. Finberg's *Inventory* (see above, p. 360), is followed in the new Catalogue (1910) of the Tate Gallery. The numbers of the oil-pictures remain unchanged; but the numbers of the drawings (in the Catalogue and on the frames) are those of the Inventory. This system is doubtless destined to be permanent.

It thus becomes necessary, in order that the references throughout this edition may still be serviceable, to give a conspectus showing the number in the new Inventory corresponding with the former Exhibition numbers.

Old No.	New No.	Old No.	New No.	Old No.	New No.
1	LXXIV. 16	26	CCLX. 1– 4	51	CCCXVI. 16
2	,, 24	27	,, 5– 8	52	,, 17
3	,, 25	28	,, 9–12	53	,, 18
4	,, 39	29	,, 13–16	54	,, 19
5	,, 15	30	,, 17–20	55	,, 20
6	,, 22	31	,, 21–24	56	,, 21
7	,, 21	32	,, 25–28	57	,, 22
8	,, 23	33	,, 29–32	58	,, 23
9	,, 26	34	,, 33–36	59	,, 24
10	,, 27	35	,, 37–40	60	CCCXV. 4
11	,, 28	36	CCLIX. 71, 72	61	,, 5
12	,, 29	37	LXXVI. 60, 61, 62, 48	62	,, 6
13	,, 30	38	CCLIX. 73, 74	63	,, 7
14	,, 31	39	CCXX. M, N	64	,, 8
15	,, 32	40	CCLIX. 75, 76	65	,, 9
16	,, 33	41	CCCLXIV. 274	66	,, 10
17	,, 34	42	CCCXXXII. 11	67	,, 11
18	,, 35	43	,, 24	68	,, 12
19	,, 36	44	CCCXXXIV. 9	69	,, 13
20	,, 37	45	CCCLXIV. 275	70	CCCXVI. 25
21	,, 40	46	CCCXXXII. 21	71	CCCLXIV. 361
22	,, 6	47	CCCLXIV. 276	72	CCCXXXVI. 17
23	,, 7	48	CCCXLIX. 24	73	CCCLXIV. 362
24	,, 2	49	CCCXXXV. 24	74	,, 363
25	,, 5	50	,, 22	75	,, 277

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76	CCCLXIV. 278
77	CCCXXXV. 25
78	CCCXXXVI. 18
79	CCCXLIX. 21
80	CCCXXXVI. 19
81	CCCXXXII. 23
82	CCCXLIX. 22
83	,, 13
84	CCCXXXII. 25
85	CCCXLIX. 14
86	,, 15
87	,, 16
88	,, 17
89	,, 18
90	,, 19
91	CCCXXXIV. 3
92	,, 4
93	CCCXXXVII. 28
94	,, 29
95	CCCXXXIV. 10
96	CCCLXIV. 279
97	,, 280
98	,, 281
99	,, 282
100	,, 283
101	CCLIX. 77
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103	,, 79
104	,, 80
105	,, 81
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107	,, 83
108	,, 84
109	,, 85
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144	,, 120
145	,, 121
146	,, 122
147	,, 123
148	,, 124
149	,, 125
150	CCLIX. 126
151	,, 127
152	,, 128
153	,, 129
154	,, 130
155	,, 131
156	,, 132
157	,, 133
158	,, 134
159	,, 135
160	,, 136
161	CCVIII. A
162	,, B
163	,, C
164	,, D
165	,, E
166	,, F
167	,, G
168	,, H
169	,, I
170	,, J
171	,, K
172	,, L
173	,, M
174	,, N
175	,, O
176	CCXCII. 73
177	CCXXI. D
178	,, E
179	,, F
180	,, G
181	,, H
182	,, I
183	,, J
184	CCXX. U
185	,, V
186	CCXXI. K
187	,, L
188	,, M
189	,, N
190	,, O
191	,, P
192	,, Q
193	CCLIX. 137
194	,, 138
195	CCXXI. R
196	CCLIX. 139
197	,, 140
198	,, 141
199	,, 142
200	CCXXI. S
201	CCLXXX. 143
202	,, 144
203	,, 145
204	,, 146
205	,, 147
206	,, 148
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220	,, 162
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224	CCLXXX. 166
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247	,, 189
248	,, 190
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250	,, 192
251	CLXXXIX. 1
252	CLXXXVIII. 27
253	CLXXXIX. 2
254	CLXXXVIII. 58
255	CLXXXIX. 3
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257	,, 5
258	,, 6
259	,, 7
260	,, 8
261	,, 9
262	,, 10
263	,, 11
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267	,, 15
268	,, 16
269	,, 17
270	,, 18
271	,, 19
272	,, 20
273	,, 21
274	,, 22
275	,, 23
276	CCCLIX. 17
277	,, 16
278	CCCLXIV. 284
279	,, 285
280	,, 286
281	CCCXLIX. 20
282	CCCLII. 8
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284	,, 10
285	CCCLXIV. 287
286	,, 288
287	,, 289
288	,, 290
289	,, 291
290	CCCXXXII. 26
291	CCCXVII. 19
292	,, 20
293	,, 21
294	,, 22
295	,, 23
296	CCLXIII. 336, 337
297	CLVI. 2

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300	CLXXXVII. 40
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305	,, 7
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307	,, 4
308	,, 51
309	,, 3
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319	LXXV. 21
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324	,, 35
325	,, 23
326	CLXXXIX. 26
327	,, 27
328	,, 28
329	CLXXXVII. 43
330	,, 34
331	CLXXXIX. 29
332	,, 30
333	CLXXXVII. 22
334	,, 13
335	,, 18
336	,, 2
337	,, 6
338	,, 42
339	,, 32
340	,, 28
341	CIX. 20
342	,, 21
343	,, 22
344	,, 23
345	,, 24
346	LVIII. 49, 50
347	,, 48
348	,, 47
349	,, 46
350	LXXIV. 41
351	CCCXVII. 24
352	,, 25
353	,, 26
354	,, 27
355	CCCXVI. 26
356	CCCXVII. 28
357	,, 29
358	,, 30
359	,, 31
360	,, 32
361	CCCLXIV. 292
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363	,, 294
364	,, 295
365	,, 296
366	,, 297
367	,, 298
368	,, 299
369	,, 300
370	,, 301
371	CCCXVI. 27
372	CCCLXIV. 302
373	CCLXIII. 338
374	,, 339
375	,, 340
376	CCVIII. P
377	,, Q
378	,, R
379	,, S
380	,, T
381	CCLIX. 143
382	,, 144
383	,, 145
384	,, 146
385	,, 147
386	,, 148
387	,, 149
388	,, 150
389	,, 151
390	,, 152
391	CCLXXX. 193
392	,, 194
393	,, 195
394	,, 196
395	,, 197
396	,, 198
397	,, 199
398	,, 200
399	,, 201
400	,, 202
401	XXVI. 29
402	XXXVIII. 86
403	XXXV. 10 *a*
404	,, 54
405	CCCLXXXV. 5
406	XXIX. X
407 *a*	CCXVI. 259
b	XXX. 94
c	CXXXIII. 45
d	,, 37
e	CCXVI. 136
f	XXXVII. 128
	CCXCIII. 92
408	CXXV. 47
409	,, 48
410	CXXX. I
411	CCXLIII. 79–82
412	CXX. O
413	CLXII. 60, 61
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